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JANUAR ST., 21,
BERLIN, W., February 19, 1911.

One of the most interesting musical events of the season in Germany was the production of Mozart's "Magic Flute" at the Berlin Royal Opera last night with the new mise en scène devised by General Intendant Count von Hülsen. As I mentioned some weeks ago, it is said to have been the Kaiser's own idea to have the Freemasonry symbolism eliminated from the opera. Count von Hülsen has just published a little brochure giving his reasons for the new setting of the work. The immediate occasion for bringing the "Magic Flute" out now in the new garb is the 120th anniversary of its première, which occurred in 1791 in Vienna at the old Theater on the Wien, of which at that time Schikaneder, who wrote the libretto of the "Magic Flute," was director, and where in later years so many Beethoven first performances were given. Of curious interest are the circumstances that gave birth to the libretto. At that time operas dealing with magical subjects were very much in vogue, and at the Kärntner

beautiful. Count von Hülsen has laid the scene in Persia rather than in Egypt and he has given to the entire mise en scène more of the fantastic and fairy-like element. Since we have Mozart's glorious tonal creations in connection with the work, these outward effects, after all, do not make much difference. The performance under Dr. Carl Muck was for the most part magnificent, Paul Knüpfer as Sarastro and Rudolph Berger as Tamino looming up above their surroundings. Berger never did better work as a tenor. The Pamina of Frau Boehm van Endert was not altogether satisfactory, but Lola Artot de Padilla as Papagena and Hoffman as Papageno were excellent, while Frieda Hempel as Queen of the Night shone brilliantly. To most of the listeners the auditorium itself was of quite as much interest as the action on the stage. The Kaiser, surrounded by most of the members of the Imperial family, followed the production from the royal box with keen interest. A large number of distinguished personages from abroad were present, as Count von Seebach, Intendant of the Dresden Royal Opera; von Puttlitz, of Stuttgart; Siegfried Wagner; Anton von Werner; Madame Richter, who is a daughter of Meyerbeer; Josef Schlar, of Wiesbaden; Albert Niemann, the famous octogenarian tenor, and many others. The entire first balcony was given up almost exclusively to the foreign embassies and their families, including the American, English, French, Danish, Roumanian, Mexican, etc. The Kaiser seemed greatly pleased with the performance.

Siegfried Wagner, who is an annual visitor to Berlin, is in town again. On Thursday evening he conducted a lengthy program played by the Philharmonic Orchestra, and consisting of Beethoven's eighth symphony; Siegfried Wagner's own overture and second act of his opera "Banadietrich," which was thus given its first hearing; Liszt's "Mephisto" waltzes, two arias, also given for the first time, from the concert giver's opera "Schwarzschwau-

and two by Frank La Forge. A warm word of praise is due Mr. La Forge for his admirable accompaniments.

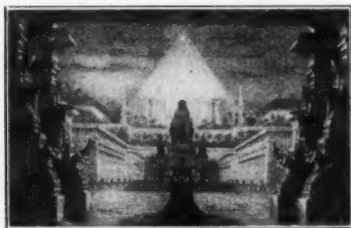
The concert given under the patronage of the American Embassy for the benefit of the American Church in Berlin at the Hotel Adlon on Thursday afternoon proved to be a brilliant success. Not only was the hall proper of the Hotel Adlon filled to overflowing, but the adjoining rooms were also crowded, and the audience included not only practically every American of note in Berlin, but also a large number of Germans prominent in social and diplomatic circles. His Excellency Dr. David Jayne Hill, the American Ambassador, made a felicitous short speech, commenting on the purposes of the entertainment and thanking the audience for their generous participation. Then the following program was rendered:

Lungi del caro bene.....	Secchi
Willst du dein Herz mir schenken.....	Bach
Tod und das Mädchen.....	Schubert
Frühlingslaube.....	Schubert
Alice Sovereign.	
Etude, op. 25.....	Chopin
Barcarolle.....	Chopin
Joseph Lhevinne.	
Aria from Samson and Delilah.....	Saint-Saëns
Alice Sovereign.	
Blue Danube.....	Schulz-Evler
Joseph Lhevinne.	
Irish Folksong.....	Foot
But Lately in Dance.....	Arensky
Vor einem Crucifix.....	La Forge
Erwartung.....	La Forge
Alice Sovereign.	

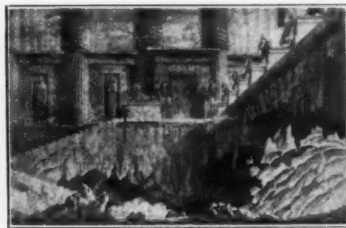
Alice Sovereign, the American contralto, who is now a member of the Breslau Opera, has a lovely, appealing voice, a finished technique and a soulful delivery. She has materially grown and broadened in her art since I last heard her. Joseph Lhevinne's remarkable piano playing has often been commented on in these columns, but it is safe to say that he never played in Berlin with better effect than on this occasion. As an encore he gave Mo-



The Garden of Sarastro.



The Temple of the Sun.



The Test by Fire and Water.



The Heavens in which the Queen of the Night Appeared.

SCENES FROM THE PRODUCTION OF "THE MAGIC FLUTE" AS STAGED BY FRIEDRICH SCHINKEL AT THE BERLIN ROYAL OPERA IN 1815.

Theater, which was Schikaneder's great competitor, an opera entitled the "Magic Zither" was being nightly given to crowded houses; and this suggested the idea of the "Magic Flute." It was Schikaneder's purpose at the same time to illustrate in a symbolic manner the important movements of the day in the life of the Austrian capital. Thus, Tamino, who is the incarnation of all human virtues, represented the Emperor Franz; the Queen of the Night with her three warbling maidens symbolized the Catholic Church and its power, while Sarastro and his Kingdom of the Sun typified Freemasonry. Both Schikaneder and Mozart were Freemasons, as is well known, but as Freemasonry was forbidden in Austria, the librettist had to be very cautious in handling the subject. The shortcomings of the libretto to the "Magic Flute" have been commented on far and wide for more than a century, and had it not been wedded to the immortal music of Mozart, this text of Schikaneder would have long since been consigned to oblivion, like all of his other works. When Voltaire was living at the court of Frederick the Great at Sans Souci he wrote, "In Germany everything is French except the horses and the servants." And it was into this French atmosphere that Mozart was born, and yet probably no one was ever more truly German in spirit than he. The strong Italian element in his operas is due to the fact that Italian writers ruled the stage in those days, and to get his operas performed at all, he had to write more or less in their style. And yet, what an enormous gulf separated them from him! The librettist himself evidently considered his text of much more importance than Mozart's music, for the program of the première announced "Grand Opera, by Emanuel Schikaneder," while Mozart's name is mentioned only in modest little letters at the bottom of the program, as if the music were only an accessory. In view of the fact that the librettist was also director of the theater where the première took place, this inspired idea could have originated only with him. The program also announced that "Herr Mozart, out of respect for the gracious public and because of his friendship for the author of the text, will conduct the performance in person." In his new setting of the work Count von Hülsen has made changes and eliminations in the dialogue, but as a matter of course not a note of Mozart's music has been changed, so that the original text, in so far as it is immediately allied with the music, remains unchanged. The decorations of the performance last evening were very

enriched" and the "Meistersinger" overture. It is self understood that the son of Richard Wagner and the grandson of Franz Liszt, when he appears in public, always exerts great drawing power, even here in Berlin, a city so noted for its musical culture; people will turn out simply to see a man with such a wonderful musical pedigree. In a speech delivered here last winter Siegfried Wagner himself said that he credited nine-tenths of all the adulation he receives to his illustrious father and grandfather; but he thought he had a right to one-tenth himself. That Siegfried has merits of his own cannot be denied. He conducted the Beethoven symphony and the "Meistersinger" overture in a highly creditable manner, although he seemed to be more en rapport with his own works. The second act of "Banadietrich" proved to be a rather long excerpt for concert use; it did not reveal the composer in a new light. Siegfried Wagner happily does not attempt to emulate his father; his forte lies right in the opposite direction. His original ideas flow pleasantly and easily when written in a popular style, bordering on what the Germans call "das Volkstümliche." He has an instinct for lyric effects and he instrumentates well. In the operatic fragments he had the assistance of able soloists from outside. These were Lilly Hafgreen-Waag, soprano, of Mannheim; Anna Jacobs, contralto, of Magdeburg; Heinrich Hensel, tenor, of Wiesbaden; Karl Schröder, tenor, of Elberfeld, and Heinrich Schulz, bass buffo, of Weimar. Siegfried Wagner, it is true, is not a great personality himself, but he is, nevertheless, because of his lineage and because of his manifold activities as composer, conductor and regisseur, a commanding figure in the musical world, and his appearance in public is always looked upon as a great social event. Despite the high prices the large hall of the Philharmonie was crowded with a very distinguished audience, which accorded the conductor-composer an ovation.

Sembrich's concert, during the week, introduced a program that contained no Italian arias, but was made up of songs in five different languages, beginning with Bach and Handel, after which came a heterogeneous group comprising English, Irish, French, Norwegian, modern Greek and Spanish songs. Then came classics by Schubert, Schumann and Brahms, a couple of French numbers by Debussy and Dalcroze, one lied each by Strauss and Reger

zart's charming "Pastorale varie." Frank La Forge's exquisite accompaniments greatly added to the enjoyment of the afternoon. At the close of the program tea and other refreshments were served by the hotel management, who entertained the large number of guests present, thus substantially supporting the cause of the church; and the success of the musicale was also due in a large measure to the untiring efforts of Ambassador and Mrs. Hill and their able assistant, Mrs. Bernhard Goldsmith, as chairman of the entertainment committee. The executive committee was made up of the following members: Mrs. David Jayne Hill, honorary president; Dr. Alice Luce, president; Anna B. McElwee, first vice president; Mrs. George H. Watson, second vice president; Emily L. Curtis, recording secretary; Alice Worfolk, corresponding secretary, and Mrs. Stephan H. McFadden, treasurer. The executive committee comprised Mrs. Bernhard Goldsmith, chairman; Frances McElwee, Mrs. Clinton Babcock, Mrs. George H. Watson and Mrs. William Kugemann. Among the guests present were Princess Schonaich-Carolath, Gräfin von Schlieffen, Gräfin von Keller, Gräfin Pless, Herr von den Kneesebeck, Lady Goschen, wife of the British Ambassador; Madame Camhon, wife of the French Ambassador; the Chinese Ambassador; the wife of the Japanese Minister; his Excellency Dr. Dryander, the Court Preacher; the wife of the Danish Minister, von Hegermann-Lindcrone; Prof. C. Alphonso Smith, Roosevelt Professor at Berlin University, and Mrs. Smith; Consul General Thacker; Madame Kirsinger; George M. D. Peixotto, the New York portrait painter; Anders Zorn, the celebrated Swedish artist, and prominent members of the American colony.

Johannes Doebber, who has become favorably known as a composer, made his initial bow to a Berlin audience as a singer at the Singakademie on Wednesday. His program comprised a number of his own songs and numerous classic and modern lieder. I am informed that Doebber made an excellent impression, especially from an interpretative point of view. He has been doing some vocal work with Prof. Rudolph Schmalfeld. His success was due less to the natural beauties of his voice than to his superior musical intelligence and to the warmth of his delivery.

Elsa von Grave and Louis Persinger gave a joint concert at the Singakademie on Tuesday evening, which, as I am informed, was very successful. The two artists were

heard together in sonatas by Brahms and Richard Strauss, giving in each very fine exhibitions of ensemble playing. Then Persinger was heard alone in the Mozart E flat concerto and Madame von Grave in a group of soli by Chopin and Moszkowski, Schubert and Liszt. The solo playing of each was characterized by superior instrumental attainments and a thorough comprehension of the import of the compositions essayed. Both artists were loudly applauded.

Richard Wagner's youthful C major symphony, which has of late been discussed so much in the papers, was performed by Nikisch at the Philharmonic concert on February 13, the anniversary of the death of the composer, and on the following evening. It proved to be a great surprise to all musicians. One would have thought one were listening to a crude symphonic attempt by Beethoven instead of a work by Richard Wagner; the work is grounded entirely on Beethoven and Mozart and shows not a vestige of originality; and this is most extraordinary when we consider that Richard Wagner was nineteen years old when he wrote it. But Wagner's gifts developed late, quite in contrast to those of Mendelssohn, Mozart and



THE RICHARD WAGNER C MAJOR SYMPHONY.
Principal Theme of the First Allegro.

so many others. Mendelssohn at the age of seventeen composed his overture to "A Midsummer Night's Dream," a work that at once revealed the quintessence of his individuality and style of writing—a work which to this day, next to the immortal violin concerto, is looked upon as a model creation of that composer. Mozart, at nineteen, had given the world many symphonies, quartets and operas that bore unmistakably the stamp of his genius. Indeed, it would be difficult to find anywhere a more slavish imitation of Beethoven throughout the four movements than is to be found in this Wagner symphony, although the similarity is not so much in the themes as in the harmonic treatment and the instrumentation. The principal theme of the adagio, however, is taken almost note for note from Beethoven's A major symphony; the scherzo, too, is



SECONDARY THEME OF FIRST MOVEMENT.

thoroughly Beethovenian in character, and yet it is the workmanship that suggests most forcibly the greatest of all symphonists. In vain do we look through the score for a trace of the later reformer. For the rising generation of reformers there is one lesson to be learned, however, from this youthful effort of Richard Wagner's; and that is, that he found it necessary first of all to master the classic symphonic form; in point of form the symphony

is beyond cavi, and those aspiring young cacophonists who preach not only absolute freedom, but even musical anarchy, should take this lesson well to heart. A few years ago Edgar Stillman-Kelley wrote a series of very able and interesting articles for THE MUSICAL COURIER on Wagner as a master of form, as revealed, although to the superficial eye apparently hidden, in some of his greatest music dramas. From this symphony it is clear that Wagner made a very thorough study of form and counterpoint while in his teens.

The symphony was first performed in public at a Leipzig Gewandhaus concert in 1832. Three years after this the composer presented the manuscript to Mendelssohn, and nothing more was ever heard of it. Many years later a trunk containing some of Richard Wagner's early effects was found in Dresden, and among these things were the orchestral parts of this symphony, which had been copied by a friend of his in the early days. From these parts Anton Seidl reconstructed the score. Just fifty years after the first performance Wagner himself conducted the work with an orchestra which had been gotten together for the purpose at Venice, where he was then stopping. It was a strictly private performance, and was



PRINCIPAL THEME OF THE ADAGIO.

given in honor of Cosima Wagner's birthday; among the listeners was Franz Liszt. After hearing the work again Wagner himself remarked on the deadly lack of originality, but seemed pleased at the contrapuntal skill which he revealed thus early in life. Wagner always prided himself on his contrapuntal skill as a young man, although some of the crabbed old critics of the day would not credit him even with this attainment.

Mendelssohn's utter apathy to Wagner in general and to this symphony in particular has never been explained. While Mendelssohn was conductor of the Gewandhaus concerts not a note of Richard Wagner's was ever played there. The composer of the music to "A Midsummer Night's Dream" attended one of the first performances of the "Flying Dutchman" in Berlin, and he said to Wagner that he ought to be well satisfied, since the opera had not been a complete fiasco; Mendelssohn also attended a production of "Tannhäuser" in Dresden, and he afterward remarked, no doubt with a desire to be impartially tolerant toward the young composer, that he had been pleased with a bit of writing in canon form in the finale. I am reproducing herewith some of the themes of this symphony of Richard Wagner's. That of the finale is of Haydn-like simplicity and naivete. The old novelty was

wonderfully well played by Nikisch and his forces; however, it aroused but little enthusiasm among the listeners.



TRIO OF SCHERZO.

It is today, of course, only of historic interest. There were two soloists at this concert—Felix Senius, the tenor, who gave admirable expositions of Liszt's musical settings



THEME OF FINALE.

to two Petrarca sonnets, and Paul Goldschmidt, the young German pianist, who gave a brilliant, withal very musical and artistic, performance of the Liszt E flat concerto. Goldschmidt is one of the most promising of the younger pianists of today. He unites good musicianship and refined artistic taste with brilliant piano virtuosity. He is steadily forging his way to the front, and is unquestionably an artist to be reckoned with in the future. Both soloists were warmly applauded. The program closed with a wonderful rendition of Liszt's "Les Preludes," which is one of Nikisch's favorite numbers.

Tina Lerner has been meeting with brilliant success in London. On February 13 she played in Queen's Hall with the London Symphony Orchestra, under the leadership of Hans Richter, scoring such a pronounced success with her remarkable performance of the Chopin F minor concerto that Richter immediately had her engaged to play the same work at one of his famous Manchester symphony concerts; this is to be on March 2. These concerts of Richter's, as is well known, are among the finest in England. The London Symphony Orchestra has also engaged Miss Lerner for one of their Sunday afternoon concerts. Tina Lerner was the last pianist to appear in London under Richter, who, as is already known, is retiring at the end of this season. An appearance of Miss Lerner at Middle-

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borough with the local symphony orchestra also resulted in her re-engagement for next season.

The Scharwenka Conservatory has engaged Felix Dahn, regisseur of the Berlin Royal Opera, as one of its teachers of the operatic department.

ARTHUR M. ABELL.

Emma Koch as Teacher.

It was recently inadvertently stated in these columns that Emma Koch's first teacher was Carl Baermann; it should have said Carl Faelten, the well known pedagogue now of Boston. Frl. Koch studied several years with Faelten in Munich before he left for America, laying with him a thorough foundation and later completing her studies under Xaver Scharwenka and Franz Liszt. In her own pedagogic work Emma Koch has successfully applied the best features of all three of these artists.

Frl. Koch is noted for the thoroughness with which she prepares each pupil for his or her life work, be it for a pianistic career or for the life of a teacher, and both at the Stern Conservatory, where she has for the last ten years been one of the leading piano instructors, and in her private classes which she conducts at her studio at Neue Winterfeld St. 15 in Berlin, a number of young pianists can always be heard whose performances give great promise for the future. In the public concerts of the Stern Conservatory the pupils of Frl. Koch have always been signally successful.

As a soloist Emma Koch is distinguished not only for her splendid qualities as an interpreter of the classics, but for her interest in each new composition of real merit written for the piano; for instance, she was the first artist of note to play the new Scharwenka concerto in F minor which has met with such remarkable success in America this season as played by the composer himself. In short, Emma Koch is always associated with the highest ideas, both in piano playing and piano teaching, and in both capacities her work in Berlin is of far reaching importance.

Neitzel's Opinion of Ludwig Hess.

The following is what the most famous of all German critics writes of Ludwig Hess, the lieder singer who is to tour America under M. H. Hanson's management next season:

(Tenth Gurzenich Concert on March 23 in Cologne, conductor Music-Director-General Fritz Steinbach.) Max Schilling's Glockenlieder were on the program for the second part. It would have been difficult to find a more suitable interpreter than Ludwig Hess. His extraordinary intelligence and deep poetical feeling have worked their way with the public ever since the beginning of his career. At one time he was rather fond of a certain mannerism in his producing and extending of tones. Nothing of this was noticeable in the Glockenlieder, where he threw himself heart and soul into his work, placing the beautiful material he calls his own entirely at the service of the recital. And his renderings were so rounded and spontaneous that in many places the recollection of Messchaert, that master of singers, awoke in us. The audience was so delighted with his art that it called him out repeatedly.—Dr. Otto Neitzel in the Koelnische Zeitung, Cologne.

MUSIC IN CLEVELAND.

CLEVELAND, Ohio, March 2, 1911.

Madame Luisa Tetrassini could not repress a gesture of astonishment and pleasure when she stepped on the stage of Keith's Hippodrome Monday night and beheld the great audience that had assembled to greet her. From the top-most gallery of the big auditorium to the automobile boxes in the rear of the ground floor there was hardly a seat unoccupied. The famous soprano scarcely stepped from the side wing of the stage when she was greeted by deafening applause. It was some few minutes before she could proceed with her first aria. A magnificent bunch of white roses was presented to her across the footlights—the gift of her countrymen, who packed almost every inch of available space in the gallery. Tetrassini's numbers were the "Caro Nome" from "Rigoletto," "Una voce poco fa" from the "Barber of Seville," and the "Mad Scene" from "Lucia." As an encore to her last number Tetrassini sang with wonderful effect "The Last Rose of Summer."

The Harmonic Club gave its second concert of the season Tuesday night and again proved its claims to artistic consideration. The chorus was augmented to such an extent that it filled all available space of the Grays' Armory stage, which was enlarged for the occasion. Both the orchestra and chorus were handled with unusual efficiency by J. Powell Jones, with the result that the ensemble work was the best the Harmonics have done. Three New York soloists, two of them former Clevelanders, assisted in the program. They were Mrs. Caroline Hudson-Alexander, soprano; Daniel Beddoe, tenor, and William Wade Hinshaw, baritone. Jessie Smith, contralto, was the local soloist. The cantatas, "The Swan and the Skylark" by Goring Thomas, and "Barbara Frietchie" by Jordan, were the contributions of the chorus. The soloists were accorded generous greeting. Jessie Smith acquitted herself with much credit and Dan Beddoe sang splendidly. Mr. Hinshaw showed a vibrant voice and used his upper tones with discretion. Katherine Pike accompanied sympathetically and reliably and added greatly to her growing reputation in this field.

Gertrude Reid, a talented local pianist, gave a recital in Starr Piano Hall Tuesday evening. She was assisted by Mrs. Theodore J. Mizer, Dr. Richard Haas and Frank Curlay.

Johann Beck directed last Sunday's popular symphony concert. Local talent was represented by compositions by Joseph Mascha and Louis Rich. Marinus Salomons played Beethoven's "Emperor" piano concerto.

The Singers' Club gives a concert in the Grays' Armory on Thursday night. Florence Hinkle will be the soloist. J. H. Rogers, local composer, will be represented on the program.

The coming event of musical importance that Clevelanders are looking forward to is the season of grand opera

in Keith's Hippodrome in April. The repertory as announced will be Puccini's new opera, "The Girl of the Golden West," "Tannhäuser," "Madame Butterfly" and "Aida." Mary Garden in "Salome" is also announced as a coming attraction at the Hippodrome.

The Philharmonic Quartet gave a successful concert at Chillicothe, Ohio, on Monday last. "Caprice Boheme," by Charles Rychlik, a local composer, was one of the novelties played. The Quartet will begin at a near date a series of concerts in Channing Hall.

In view of Alexander Heinemann's recent success here the Vinson brothers have arranged a return date for him. He will sing in the Grays' Armory, Monday, March 27.

R. N. O.

Zimbalist Conquers Hamburg.

The following is what one of the most important critics of Hamburg writes of Zimbalist, when he played Brahms' concerto in the composer's native city:

Zimbalist is one of those artists from whom the more one hears the more one wishes to hear. This he proved last year with his masterly rendering of Brahms' violin concerto as his piece de resistance. He has so much feeling for style that he was able to characterize each number in a program that was somewhat a motley yesterday.

That an artist of such great gifts seems cut out for Bach playing goes without saying. It is long since the G minor prelude and fugue (for violin alone) have been so superbly given as yesterday by Zimbalist. There is no trace of effort or labor with this artist for all technical difficulties have been overcome. Everything that he performed was played with consummate ease and the instrument evidently presented no difficulties for him of any kind. A genuine inspiration breathes from this artist, and his whole tone expresses a sincerity and manliness which intensifies and ennobles his emotion in the highest degree.

There are certain soulful moments in Zimbalist's playing which are wonderfully arresting. Not that he is unable to rivet attention solely by means of his temperament, but because the charm of his cantilene (which never deviates into sentimentality) and the deep intensity of his feeling lend the highest culture to his playing, and he naturally finds the distinctive characteristics of whatever composer he interprets whether in the peculiar coloring of Grieg or the grace, elegance and virtuosity of smaller pieces.—Hamburger General Anzeiger, November 22, 1910.

Boris Hambourg's Program.

Boris Hambourg, the Russian cellist, is to play the following interesting program at his second recital in Mendelssohn Hall, Thursday afternoon, March 9:

Sonata (arranged from original edition for violoncello by Alfred Moffat) Wilhelm von Fesch
Sarabande from suite in C major Bach
Minuetto (eighteenth century) Marz
La Zampogna (The Bagpipe) Giuseppe d'Albano
Allegro Vivamente Salvatore Lanzetti
Variations on a Rocco Theme Tschalkowsky
Sonata for cello and piano, op. 24 Henry Holden Huss
(Composer at the piano.)
Romance Boellmann
Ritornelle Sinding
Chant Triste Arensky
Serenade Espagnole Glazounoff
Papillon Popper

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FRANZ EGENSEIFF, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARGARETHE PREUSSE-MATTHEAUER, mezzo-soprano, Munich Royal Opera.
*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
*DAVIDA HUSS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARSEUR (CHAMPS-ÉLYSÉES),
Cable and Telegraphic Address: "Delmaheide-Paris,"
PARIS, February 20, 1911.

"La Divorcée" was most successfully given in its first representation at the Apollo Theater. Victor Léon's bright three act piece is equally gaily musically written by Léo Fall. The music is exuberant, joyous and restful. Act I.—A kindly offer of a place in his sleeping compartment of an overcrowded train to a charming singer leads to the gentleman's divorce. Circumstantial evidence is against him. Act II.—"Assume a fault if you have it not," so the divorced gives a ball to his supposed mistress, at which the quondam wife unexpectedly appears. Act III.—Engagement Day in Holland is a pretty festival when jest is oft turned to earnest, the joyous legitimate taking away the ugly varnish of riot on simple foolishness. The still loving though separated couple meet again, eyes embrace and arms enlink to the strains of a valse, then heigh, presto! to hymen's altar, and all goes merry as a marriage bell. "La Divorcée" is a happy wife again. The interpretation is excellent; the orchestra ably led by M. Celansky. Director Franck has spared no trouble in the agreeable mounting of the diverting operetta. Some extracts from the Paris papers follow:

Both music and staging pleased the public. Living up to his station as a Viennese composer, Léo Fall has written a series of very gay and pleasing waltzes.—L'Eclair.

M. Franck, after giving us the opportunity of hearing several foreign operetta successes, yesterday (February 18) gave us "La Divorcée," which has met with great success elsewhere.—Le Figaro.

It was all very well received by a public which might have been that of a Berlin première. Poor Queen Marie Antoinette, listening to Piccini's music, said that it was like taking milk soup. Herr Fall's music gave one the impression of eating sauerkraut.—Echo de Paris.

To a libretto which is somewhat slow Herr Fall has given a bright score which abounds in waltz tunes, in Viennese waltz tunes. The public asked for the repetition of many passages which pleased it.—Petit Parisien.

At the Lamoureux concert yesterday, a first audition was given of the concerto for violin by M. d'Ambrosio. It was played with spirit and skilled art by Albert Geloso. The work is classic in form; the andante following the first part is caressing and soft; the final allegro movement admirably brings together the principal ideas of the concerto. Mlle. Weingartner, a talented pianist, gave an able interpretation of Bach's concerto in D major, and M. Chevallard cleverly

directed "La vie d'un héros" ("Heldenleben"), by Richard Strauss; also the symphony in C minor of Beethoven.

Gabriel Pierné, of the Colonne Orchestra, in taking two Greek dances, rendered homage to the regretted Bourgaud-Ducoudray. Thirty-six years ago he traveled in Greece and brought back a most noteworthy collection of Greek and Eastern melodies. The "Carnaval d'Athènes" is seductively pleasing, rhythmical and vigorous. M. Boucherit interpreted the Mozart concerto for violin in A with purity of tone and style. There were also the overture to the "Magic Flute"; two melodies of Philippe Moreau, given by M. Martinelle, and the D major symphony.

M. Hasselmans has this week introduced "Héliogabale" to Paris. Written in 1910 for the vast open air theatrical arena of Béziers, it has necessarily to be somewhat adapted to the Parisian requirements. M. Sicard's lyrical drama has in no way suffered, and the music by M. de Déodat de Séverac creates an intensity of emotion through breadth of comprehension, delicate and restrained expression. An exceptional feature was the introduction of the Catalan coplas, a kind of rustic oboe which gives a curiously shrill tone. "Héliogabale" was well sung by Mlle. Le Senne. MM. Engel and Petit. The Société des Enfants de Lutèce acquitted themselves well in the choral parts, and Lucie Brille, Marcelle Schmitt, MM. de Max and Hervé ably sustained their rôles.

At the Théâtre Marigny, M. Sechiari's program included "Le Pierrot de la minute" by Granville Bantock, brilliant with clever sound combinations. The "Danses des Ouled Nail," by Isidore de Lara, gave proof of an adaptability in instrumental coloring, and very supple and varied composition.

Among the numerous engagements which the MM. Isola brothers have just concluded for the end of the present and commencement of the coming season at their Théâtre de la Gaité-Lyrique, may be noted alphabetically the names Lucienne Bréval, Emma Calvé, Marguerite Carré, Lina Cavalieri, Marie Delna, Félicia Litvinne, to which should be added those of Lucy Arbelle, at this moment at Nice, who will take up her rôle of Dulcinée in "Don Quichotte," on March 1, and Marie Lafargue, the splendid interpreter of Lydie in "Quo Vadis?" who will create "Elsen" on the tenth of next month.

Ida Isori has just been triumphantly successful at the Liceo Musicale Rossini, at Pesaro. This queen of song sang a series of Italian monodies of the sixteenth and seventeenth centuries in admirable manner, and received an ovation such as few can boast of. When the celebrated artist stepped from the platform, the pupils of the Conservatorio formed a wall of honor along which the queen of song passed to regain the greenroom, while loud hurrahs rent the air. The town of Pesaro, birthplace of Rossini, will cherish the memory of Ida Isori's matchless singing; nor will the grateful homage there rendered to her be forgotten by the gracious songstress.

This week's performances at the Gaité Opera will consist of repetitions of successes of the last two weeks or more: "Quo Vadis?" "Don Quichotte," "L'Attaque du Moulin," etc.

Discussing "drum majors," a French contemporary says: In our democratic age, positions should to to the worthiest, without favor or through interest. That is why the War Minister has just decided that a competition should immediately take place among the candidates for the post of drum major of the Republican Guards. Many things go to the making of a drum major if one faithfully adheres to the program drawn up at the Ministry. First, the theory and practice of drum and trumpet must be known thoroughly, and movements and cadences, etc. The future

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indelible accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

drum major must be able to give a lesson in solfège and answer correctly different questions on the theory of music. With so many conditions of intellectual superiority in the candidate, the Minister cannot but show himself indulgent as to physical perfections. One meter eighty centimeters in height is sufficient.

At the Opéra will be given on Monday, "Les Maitres Chanteurs"; Wednesday, "Le Miracle"; Friday, "Aida."

The Opéra Comique announcements are for Monday: "La Vie de Bohème"; Tuesday, "Pelléas et Mélisande"; Wednesday, "Louise"; Thursday (matinée), "Le Caïd" and "Le Toréador"; (soirée) "Pelléas et Mélisande"; Friday, "Werther"; Saturday (five o'clock), "Historical Concert of Song"; (soirée), "Pelléas et Mélisande."

At the Trianon-Lyrique, Leoncavallo's opera "Zaza" has been produced, and is meeting with success.

DELMA-HEIDE.

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We have been privileged to see opera, as it is generally known, produced here on the most lavish scale—in surroundings, singers and management—in short, no other city in the world is offered more or better opera than New York. But the works are those of foreign composers and librettists; the singers are mostly of foreign birth and training, with but one aim—the making of enormous wages to spend in their own countries.

Let the founders of the New Theater consider that while this country is still young in artistic achievement, it contains wonderful possibilities. Our painters and sculptors, our authors and actors, are making history in their respective lines. Opera, alone of all the others, is progressing too slowly, and simply because it has never had the proper support or encouragement. It is true that American singers are coming to the front, but in order to gain a foothold, they must learn two or three foreign languages, and even then they are generally obliged to sing for many years in Europe before they can secure a hearing in their own country. This is not fair to them or to us. They should be allowed to sing here, in their own language, to create new rôles in operas by their own countrymen, and not to follow blindly in the path blazed for them by the singers of the last half century.

To reiterate, if the owners of the New Theater still wish to do something to foster native talent in dramatic art, let them devote the splendid house, and its magnificent equipment, wholly to the production of opera by authors and composers who are American citizens. Let the operas be sung in our own language by men and women of our own country. Let the operas be produced and directed by Americans, the scenery painted here, the costumes made here—in short, let the New Theater carry on its mission of fostering American talent, not only in the encouragement of drama alone, but in that higher form of the art where it is combined with music—the opera.—New York Evening Mail.

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BUCHPELGASSE 6/3; VIENNA VIII, }
February 14, 1911. }

Musical circles in Vienna are beginning to pay marked attention to the many talented Americans who are here for study. At an afternoon reception given recently by Addie Funk, secretary to the American consulate, Julius Steiner, of New York, sang two Italian arias, and Helen Ware of Philadelphia was much complimented for her musicianly rendering of the first movement of the Bruch concerto for violin Wieniawski's "Fantasie," and Dvorák's "Humoresque." She has much temperament, and held the strict attention of the listeners. Mrs. Ludlow, of Sydney, Australia, played her accompaniments.

Herewith is a picture of perhaps the best known violin pedagogue of our time, Professor Sevcik, now director of the Masterschool for violin at the Royal Academy in Vienna.



PROFESSOR SEVCIK.

Theodor Leschetizky, the master of Paderewski and of Gabrilowitsch. Professor Leschetizky recently received the Austrian Order of the Iron Crown, which carries with it a certain standing in court circles. This is the second Austrian Order which he possesses, another having been presented to him many years ago when in St. Petersburg. In addition, he has three Orders from Russia, one from Roumania, and one from Sweden. The latter was sent to him by the King of Sweden out of gratitude for his excellent work in teaching the Swedish pianist, Knutsen, a personal protégé of the King. Professor Leschetizky and Kaiser Franz Joseph are both in their eighty-first year, but as energetic and active as most men at half that age. Professor Leschetizky as well as the Kaiser has a summer

villa at Bad Ischl, in the heart of the beautiful mountains of the Salzkammergut.

An especially large number of Americans are always to be found among Professor Leschetizky's pupils. Among them may be mentioned Velma Sharp, of Alma, Mich., who is just completing a several years' course. At present she is much in demand at the different clubs here, and has played before the Neuer Wiener Frauenklub, at the Convalescents' Home, and at several teas, among them that of Madame Giampietro, the vocal teacher who has so many American pupils this winter.

Another American pupil who is much in demand for concert work is Gertrude Cohen, of Los Angeles, who will appear February 20, as soloist with Madame Sembrich, at Budapest, Hungary's capital. On February 23, she will play at a large charity concert at the Hotel Metropol, Vienna.

Other Leschetizky pupils not previously mentioned in this letter are Clarice Bollis, of Cleveland, who has recently arrived, accompanied by her mother; Lena Wright, of Troy, N. Y.; Gertrude Horn, of Valparaiso, Ind., and Millicent Virden, of Santa Paula, Cal. It is of course impossible for Professor Leschetizky to give personal lessons, except to the more advanced pupils, but he has a number of assistants who prepare the beginners in his method, among whom may be mentioned Madame Malwine Bree, whose book on the method has done much to make it known throughout the world.

As reported, Hans Gregor, the new director of the Royal Opera here, will assume his duties here on March 1, a month earlier than at first contemplated, as he has been able to arrange with Herman Gura to take over the management of the Berlin Comic Opera for the present. Among the possibilities of the coming season are the appearance of Felix Mottl and Arthur Nikisch as guest conductors. Arrangements are already completed whereby Caruso will appear three times in Vienna next fall. He will sing in "Pagliacci" and "Carmen." The third role is not yet determined upon.

At her second recital here on March 2, Madame Cahier, the American alto, will, by special request, sing the Scotch songs of Haydn, with accompaniment of violin, cello and piano, with which she made such a sensation at the Haydn festival here last year.

Felix von Weingartner remained only three days in Vienna after returning from St. Petersburg, and then left for Antwerp to direct a symphony concert at which the American soprano, Lucille Marcel, will appear as soloist.

Director Simons, of the Volkoper, has been invited to take his "Salome" ensemble to Bucharest and to present the opera there, with Gemma Bellincioni in the title role. It is reported that Director Häusler, of the Stadttheater in Augsburg, will contest with Simon for the future leadership of the Volkoper, but the chances are that Simon will remain.

The company of the Theater an der Wien will in all probability appear at the Réjane Theater in Paris during May and June, presenting the new Vienna operettas.

Prof. Leopold Godowsky returned Monday from a most successful concert tour, during which he appeared in

Berlin and London, and resumed his duties as director of the Masterschool at the Royal Academy on the next day. But not for long, as on Wednesday he was obliged to take to his bed with a touch of influenza, which it is to be hoped will not last long.

Alice Baker, of Boston, Mass., is in Vienna studying piano with Madame Apfelbeck.

SEATTLE MUSIC.

SEATTLE, Wash., February 15, 1911.

The seventh popular concert by the Seattle Symphony Orchestra was given in the Moore Theater Sunday afternoon, February 12, to a packed house.

Annie Herald, a well known soprano soloist, of Seattle, and pupil of Frederick W. Zimmermann, has recently returned after an extended tour through California, where she filled several successful concert engagements as well as appearing as soloist in many choirs throughout the South.

Christine La Barraque was soloist at the Scotch concert, given in honor of Robert Burns' birthday, and rarely has such a program been offered in this city. Miss Barraque was obliged to respond to several encores, and was the recipient of many beautiful floral tributes.

Maybell Murphy, winner of the Seattle Ladies' Musical Club scholarship, was married in Chicago on January 18 to Ellis Frayne Provine, of Seattle. Mrs. Provine, who is an accomplished pianist, will reside here and is hailed as an acquisition to Seattle's musical circles.

Upon the resignation of Mrs. LeRoy Baird, as president of the Schubert Club, Mrs. C. H. Cobb, vice-president assumed the presidency. The Schubert Club celebrated Schubert's birthday fittingly by a reception at the Fairfield, when an excellent musical program was presented. A chorus from the club gave "Schubert's Serenade." Numbers of exceptional merit were those presented by Myrna Jack, who rendered beautifully several violin numbers, accompanied on the piano by her sister, Grace Jack. The "Jack girls" have already demonstrated that they are destined for greater things, in the musical world.

At the reception to be given Thursday evening, February 16, by the Schubert Club at the Fairfield, Marie Blanche Hollinshead (soprano) will be the soloist.

Mrs. Carrie L. Dunning, originator of the Dunning System of Improved Music Study, is achieving much success in Seattle, so that her stay has been necessarily prolonged to accommodate the classes of teachers eager to study the method under the originator.

A keen loss to the musical community of Seattle is felt by the removal to Yakima of Mrs. Emma Stayner Johnson, the well known soprano soloist and dramatic reader. Mrs. Johnson endeared herself to all who knew her. She and her husband, who is well known to the medical profession of this city, have purchased a fruit ranch in the Yakima Valley, and will reside there during the spring and summer months.

One of the youngest musicians celebrating a birthday recently here was Katherine Chapin, who passed her first milestone on Lincoln's Birthday. Mrs. John L. Wilson, the young grandmother of Katherine, is a musician of ability as well as a great supporter of things musical in Seattle, while Mrs. Chapin's musical talents have contributed to this city and Baby Katherine's little fingers were started over their journey on the keyboard when she was six months old.

The Seattle Clef Club had its February dinner at the Pekin Cafe, Saturday evening, February 11.

The Schubert Club gives a musical tea, Thursday afternoon, February 16, at the Fairfield with an excellent program by Marie Blanche Hollinshead (soprano), of New York and Albert C. Turner (pianist).

William Francis Hughes has been engaged as tenor soloist at St. Joseph's Church.

Moritz Rosen, the Polish violinist, scored a great triumph Thursday evening at the faculty recital of the University of Washington by reason of his skillful playing of the Bach sonata for violin and piano. Mr. Rosen is enjoying a successful career as a teacher of the violin in Seattle and, besides his studies in the Holyoke, is on the faculties of the Washington University and the Holy Name Academy.

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Boston, Mass., March 4, 1911.

Busoni-Chopin-Liszt. A rather daring introduction, but one truly earned by the greatest master of the art of piano playing now living. Audiences assembled in greater or lesser numbers to hear favorite exponents of different instruments. Some (or at least those who know what each great artist stands for) come to be thrilled, others to be cajoled others to be sentimentally lulled to sleep if need be—all legitimate, of course, and no fault to be found. But, how few of the thousands who yearly attend recitals stop to think that in art as in life we only bring to each experience that which is within ourselves, no more no less. If art is, as it should be, the well rounded expression of ourselves, plus the subtle invisible something called intuition, why look for sentiment and "feeling" only, to play the chief role in the exposition of the musical story, any more than it does in the occurrences of our daily lives? Some few there are who express their innermost, strongest feeling by an all pervading human largeness which leaves no room for the display of any one particular attribute; and among these, Ferruccio Busoni looms colossal by reason of his superhuman technical mastery, and the greatness of a nature so busily employed by the insistent call of mankind in giving of the largeness of its own limitless endowment, that it cannot even pause to consider whether or not that same world "understands." This, by way of digression, since the subject of Mr. Busoni's art cannot be quickly dismissed in the form of a musical review and left at that. In talking over the peculiar form his programs take, Mr. Busoni said: "I cannot play the things that the public seems to crave—that is, if I am to judge from the programs of other recitalists; I must play pieces that I am happiest in the doing." Following his bent, therefore, he played at his Boston recital in Jordan Hall February 28, four ballads of Chopin, op. 23, 38, 47 and 52; four etudes of Liszt, the "Mazeppa," "Feux Follets," "Appassionata," and "La Campanella"; the two legends, "St. Francis of Assisi" and "St. Francis of Paula," and closed with the colossal "Don Juan Fantasia," all by the same master. An almost hair raising program that would seem impossible for anyone else to perform, but which Ferruccio Busoni carried out in a manner that held the absorbed and breathless attention of the large audience that packed the hall, and which

made no move to leave until, after recalling the artist many times, he at length responded with the Schubert-Liszt "Erl King," for encore. As a bare outline pure and simple, this account would suffice, but in order to satisfy the demands of that part of the absent public, a few remarks as to how he played would seem to be in order. Mr. Busoni lifts his Chopin into a rarefied atmosphere of beauty that has none of the hysterical neuroticism usually associated with the playing of that composer. The introduction to the opus 38 was given with an ethereal loveliness of effect that made the contrast tenfold greater as against the stormy passages following. The opening of the opus 47 sounded for all the world like a mystic soft footed marshalling of the shadows of some dim long forgotten past, and again the dazzling clarity of the great bravura following made an almost breathless contrast, so swiftly and smoothly did one mood follow the other. The Liszt playing was technically tremendous, as without giving his hearers the least impression of the greatness of his task, Mr. Busoni played all with a convincing mastery that held the "deeps" of each composition (and there are depths in Liszt's works, when played by a master hand) to the view of the most unthinking among his hearers. To say that the runs and trills were like cascades of rippling silver, and the chord passages like those of a titan commanding supreme keyboard mastery, would seem almost unnecessary, since the same has been said many times and in many languages, but, the fault of repetition, if fault it be, lies wholly with the astonishing revelation of Ferruccio Busoni the master craftsman himself who thus explains his attitude toward life and art in the closing paragraph of his booklet: "A New Esthetic of Music." "I felt that the book I shall write will be neither in English nor in Latin, and this for the one reason, namely, that the language in which it may be given me not only to write but also to think, will not be Latin, or English, or Italian, or Spanish, but a language not even one of whose words I know, a language in which dumb things speak to me, and in which it may be I shall at last have to respond in my grave to an 'Unknown Judge.'"

Katherine Hunt's artistic work with children's songs has been much in demand of late, the recognition following as a natural sequence upon the splendid growth noted in the young singer's voice and interpretations. Among the dates

she filled recently were three appearances in New York, two at the studio of Madame Gardner-Bartlett, her teacher, on January 26 and 27 and one before the class conducted by Madame Bartlett for Mrs. Belmont. On one of these occasions Madame Jomelli was present, together with a number of other prominent artists, and expressed herself in the highest terms of praise of Miss Hunt's charming and artistic singing. Since then Miss Hunt has sung for the Professional Woman's Club, of this city, at its recent reception for Governor and Mrs. Foss, at a musicale for Mrs. Robert S. Bradley, February 10, and for the Woman's Club at Arlington Heights, February 28, while among the coming dates her appearance with the Westboro, Mass., Thursday Club, and the Abbot Academy Club have been definitely set for March 23 and April 1 respectively.

Musical news from Seattle brings an interesting item for Clara Tippet in the success achieved by Grace Homsted, a soprano pupil, who sang at a concert given under her own direction by the Rubinstein Club, of that city, January 23. She won golden opinions from the large audience present by her faultlessly schooled voice.

Maria von Unschuld, the Washington pianist, gave a comprehensive recital program in Steinert Hall, February 27.

The New England Conservatory Orchestra, Mr. Chadwick, conductor, and several of the advanced students joined forces in an interesting recital given in Jordan Hall, March 3.

Rosetta Key, soprano; Clarence B. Shirley, tenor; Henry Eichheim, violinist; Jessie Davis and Heinrich Gebhard, pianists, and Arthur Shepherd, accompanist, were the participating artists in the American Music Society meeting held in the rooms of the Harvard Musical Association on February 28. The program offered a series of novelties which are deserving of particular mention owing to the meritorious character of much that was heard on this occasion. Thus the opening group, containing three songs by Chadwick, "When Stars are in the Quiet Skies," "O Love, Stay By and Sing" (heard for the first time and dedicated to Mr. Shirley) and "Were I a Prince Egyptian," were all individual in their musical treatment, strongly dramatic in content, and thoroughly effective in vocal exposition. Mr. Gebhard's solos included an impromptu of no special musical import, a gavotte both bright and rhythmic, and an etude melodious and effective in all that its title implies. These numbers were played with the artist's own indisputable virtuosity and pianistic authority. The group of songs by La Forge, "Expectancy," "The Butterfly," "The Sheep Herder" and "To a Messenger," were made individually interesting and effective through the establishment of a mood so evolved musically as to imbue each with a distinctive atmosphere all its own. In this song group Mr. La Forge displays the rare gift of a musical etcher, whose compositions must create a distinct and separate niche for themselves among the most valued lyrical contributions of today. Miss Key and Miss Davis united in giving them interesting interpretation. The closing number, a sonata for violin and piano by Henry Eichheim, showed good thematic material, rather diffusely drawn in

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the opening movement, and a short humorous scherzo for the close. The middle movement possessed no distinction. On the whole, a composition exhibiting potentiality rather than present achievement. It was finely rendered by Miss Davis, who displayed her large sonorous tone and splendid technical equipment to great advantage in the piano part in ensemble with the composer, who played the violin portion of the score.

Gregorian chant, which has come much to the fore of late owing to the papal edict regarding its use in the Catholic churches, will be given ample elucidation during the Roman visit of the musical sojourners of the Bureau of University Travel to the Homes of Music and Musicians. As the party is planning a stay of some little length in that city, in the early part of August, the lectures on the subject, together with the organ recitals and visits to the churches, will give those particularly interested the most valuable information obtainable, culled, as it is, from the best available sources.

The Faelten Pianoforte School announces a unique course in hand culture, under the direction of Mr. von Krizels of Vienna, the well known specialist and highest living authority on the scientific physical development of the hand as an aid to the speedy acquirement of technical facility.

It has often been said that every public appearance of a Morawski pupil spells unqualified success both for teacher and pupil. Judging from the results achieved by Wilhelmina Calvert, soprano, at her appearances in Fall River and Gardner, Mass., March 1 and 2, that saying has its foundation in fact. Mrs. Gregg, contralto of the Harvard Church, another pupil, also created a fine impression with her artistic rendering of a group of old Italian airs at the Brookline home of Mrs. Kilduff; and Mr. Steele, second bass of the Schubert Quartet, and one more of the successful galaxy trained by Mr. Morawski, succeeded in securing the position of first bass at the Eliot Church, Newton, Mass., for the coming season.

Since Richard Platt's successful appearance in the series of sonata recitals for piano and violin given by him and Miss Fletcher, under Mrs. MacAllister's management earlier in the season, his ensemble services have been in constant demand everywhere. In his recent appearance before the Musical Art Club of this city, February 27, both he and Miss Fletcher received the hearty commendation of the large audience for their magnificent rendering of the Cesar Franck piano and violin sonata.

Charles Anthony's invitation recital program of French piano numbers that he is to give in Jordan Hall on the afternoon of March 30 has aroused intense interest among the pianistic fraternity of Boston and vicinity.

The large audience assembled in Jordan Hall on the afternoon of February 27 was a noteworthy proof of Lilla Ormond's drawing power and material benefit was derived from that fact in the goodly sum realized for the benefit of the Student Aid Fund of the Misses Gilman School Association, in behalf of which this concert was given. It is a difficult task to attempt to outline the pros and cons of an artistic success, even though all may indubitably agree in naming of such. Miss Ormond once spoke gratefully and laughingly of the attitude of reviewers and interviewers toward herself and her work, saying that the press which began by calling her "the delightful and charming singer," has now reached the culminating point in speaking of her as "the young and wondrously lovely mezzo soprano." There is both point and truth to this. With all her outward loveliness there is a fascination about Miss Ormond's work which bespeaks the constantly growing artist of clever mentality, absolute and almost daring poise, a self sufficiency gained through artistic certitude, aided by the indisputable power over her audiences, and

to crown all, a frank and undisguised joy in her work. A phalanx of irresistible attributes making a rare combination in the person of one individual, and the real explanation, if one be necessary, of Miss Ormond's dazzlingly successful career achieved in so short a space of time. Her program was divided into three groups, the German school represented by Bach, Schubert, Schumann and Bruckner; the French, by Debussy, Hue, Paladilhe and Hahn, and the English, by Cadman, with two numbers, one culled from the "Sayonara" song cycle and the second, one of the favored numbers, from his Indian songs, "From the Land of the Sky Blue Water"; an old Scotch air, in dialect; a song by Huhn, "Back to Ireland," rendered with a captivatingly delicious brogue; "May the Maiden" an effective lyric still in manuscript form, dedicated to Miss Ormond, by Carpenter, the Chicago composer, and "Spring's Singing," by MacFadyen. While everything Miss Ormond essays is artistically convincing because of her style, individuality, and power of lyrical emotional delineation, she is perhaps at her best in the lighter song forms, and particularly happy in her rendering of French songs. Thus the two songs by Paladilhe, "Au fond des halliers" and "Papillons," and "Infidelite" and "Fetes Galantes" by Hahn were exquisitely sung and well merited the encore demanded, which was



LILLA ORMOND.

given in the captivating French lyric "Vous dansez Marquise" by Lemaire. At the close of the English group Miss Ormond gave Chadwick's "Danza" as encore, and though this popular song has been sung much and often, it is safe to say that no one could have been more successful in illustrating the mental picture formed of the charming Inez of the lyric, than the alluring apparition presented by Miss Ormond, herself. Miss Green, as accompanist, succeeded admirably in depicting the pianistic moods of each composer, and aided Miss Ormond materially by the sympathetic insight with which she followed her interpretations.

The MacDowell Choral Club of Peterboro, N. H., gave a successful concert in its home town under the direction of Eusebius G. Hood, March 1. Josephine Knight was the assisting soloist, and the well known soprano scored a most emphatic success with her rendering of an aria from "Madama Butterfly," and a group of MacDowell songs, while her solo work with the chorus in

Gounod's "Gallia" lent brilliant emphasis to that gratefully interesting number. A music festival of several days' duration is now being planned by the club to be held on the magnificent open air stage in the MacDowell Memorial Association grounds. This is scheduled to take place some time next summer.

The Carolyn Belcher String Quartet, Carolyn Belcher, first violin; Anna Eichhorn, second violin; Sara Corbett, viola, and Charlotte White, cello, gave a meritorious performance of chamber music in Steinert Hall on March 2, with the assistance of Heinrich Gebhard, pianist.

On the same evening Jordan Hall held a highly amused audience, delighted at the performance of the Scottish Musical Comedy Company. The quartet of singers enlisted in the work included the well known names of Thomas Henderson, tenor; John Daniels, tenor; James Gilbert, baritone, and Leverett B. Merrill, bass.

Mischa Elman's second recital drew its wonted large and enthusiastic audience to Symphony Hall on March 4. The Elman audience, as it may now be called, is composed of two elements, those musicians who revel in his great art, on the one hand, and, on the other hand, laymen who enjoy his playing without either knowing or caring how it is all produced. And, as a matter of fact, it takes an artist of Mr. Elman's genius, one who is able to transport himself into every mood, becoming for the time being the living, breathing exponent of the composer's times and ideals, so to interpret the musical ideas as to present every one of their facets for the joy and artistic gratification of his hearers. A rare and precious gift possessed by one in a generation only! In his program of this afternoon Mr. Elman played the B flat sonata of Mozart for violin and piano, the Paganini concerto in D major, Tartini's "Devil's Trill" sonata with a cadenza by himself, and a group of shorter pieces including the adagio and allegro by Lolli-Elman; "Liebeslied," Sammartini-Elman; "Capriccio," Mendelssohn-Burmeister; "Sicilienne and Rigaudon," Francoeur-Kreisler, and the "Jota" of Sarasate. Many of these numbers were familiar through Mr. Elman's previous renderings, but with one possessing the supreme power of recreative interpretation, each added hearing of a composition brings only a newer aspect of the violinist's great art for consideration and wonderment. Mr. Elman's success on this occasion compelled the addition of a number of encores, together with recalls galore throughout the program.

The interest aroused by the second recital of Concertmaster Anton Witek, of the Boston Symphony Orchestra, and Vita Witek, his wife, which is announced to take place in Chickering Hall on March 14, promises an unusually large audience for the artist pair.

Madame Kirkby-Lunn, the English contralto, was soloist at the concert given by the Boston Symphony Orchestra Thursday evening in Sanders Theater, Cambridge, and at the seventeenth pair of symphony concerts on Friday afternoon and Saturday evening in this city. The program was the same for both occasions. While "Where Corals Lie" and "Sabbath Morning at Sea," from Elgar's "Sea Pictures," are, one might almost say, the religious vehicles of expression for English contraltos, they do not in themselves offer a particularly grateful number for a singer. The orchestral portion of the program included the Mandl "Overture to a Gascon Chivalric Drama" for a first Boston hearing; Berlioz's symphony, "Harold in Italy," with the viola solo rendered in a masterly manner by Mr. Ferir; Sibelius' "The Swan of Tuonela," legend from the Finnish folk epic "Kalevala," for the first time in this city; dividing the soloist's contribution to the program, and Weber's "Euryanthe" overture as a close. It was a musically romantic program, magnificently led by Conductor Fiedler and splendidly played by his men.

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Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

We acknowledge the receipt of a number of songs from various publishers this week, but we hardly think ourselves justified in giving space to a review of each one of them, for three reasons. First, several of the songs have already been reviewed in these columns; secondly, some of them are old publications copyrighted as long ago as 1892; thirdly, none of them are above the level of the ordinary song, with which the market is glutted.

Oliver Ditson Company, Boston.

EASY TEACHING PIECES FOR THE PIANO, BY VARIOUS COMPOSERS.

Any person who has undertaken to amuse a child must have observed that the child frequently laughed at seemingly nothing at all, and remained stolidly serious at the entertainer's most strenuous efforts to amuse. And with music suitable for children the most serious musicians are often at sea. Doubtless many a child with good musical instincts has been made to hate music from being compelled to sit out a symphony concert or to plod at sonatas. It is, therefore, a very important question, this matter of music for children. In our opinion the most important thing is to give them music they find delight in, even though that music is of a low order. The best music will fail to develop the child's musical instincts if it bores the child. It is a pleasure, therefore, to call attention to the Easy Teaching Pieces. "At Vespers," "Gavotte," "March," "Rustic Dance," by Carl C. Müller, to mention a few of the pieces on the list, are excellent examples of child music. They lie so readily under the small hands, they are melodious, of simple, but well marked rhythms, correct in form and in harmony. There is no musical "slang" in them. Naturally, we as all older musicians will, find this music tedious. But it will surprise us very much if the child brain does not look on these compositions as masterpieces. R. Spaulding Stoughton's "Hide and Seek," and "On the Lake," Hermann Kotschmar's "Christmas Bells," are also delectable pabulum for the little pianists whose sphere of activity is still well within the octave.

Arthur Bergh.

"PLAINTÉ D'AMOUR,"
"TO A CHILD."

The first of these is an excellent nocturne in style, though the many major sevenths and minor seconds in it make it more plaintive than pleasant. "To a Child" is an interesting impromptu. We trust, however, that there is no child with such abnormally big hands that it can stretch these wide arpeggios and extended chords.

Carl Wilhelm Kern's "Valse Moderne" might have been "modern" had it been written before Weber's "Invitation à la Valse." In the year of grace, however, it is a little "passée," and not even as modern as Ketterer. It is also a trifle "banale." We trust the gentleman with the German name will understand our French.

John Carver Alden's "An April Day," is happily named. For though, of course, it is impossible to put April into music, yet it is quite possible to picture what Shakespeare describes as "April dress'd in all his trim hath put a spirit of youth in every thing." John Carver Alden has certainly put the spirit of youth into his unconventional impromptu.

W. F. Suds is a superlatively prolific composer, whose motto must surely be that of Czerny. This once famous music paper spotter is said to have said: "When I finish one composition I begin another." We cannot understand how W. F. Suds can keep up his yearly output and find time to do anything else. His "Dainty Dance," capriccio,

op. 360, is the cause of our reflections. And, really, it is not at all to be despised. It is by no means deep or distinguished, yet it is fresh and spontaneous.

W. L. Blumenschein's "Tarantelle Brillante," is brilliant and nothing more. All that glitters is not gold. The harmonic progressions are hackneyed, and the melodic figures have tarantelled themselves threadbare, since the beginning of tarantelling. Still, the composition will please those who are not particular about having their musical diet rehearsed and warmed up.

Richard Platt has called the two compositions of his, which have been sent to us for review, "Chanson" and "Valse Impromptu." There is a certain amount of distinction in these two pieces which raise them above the ordinary level. It is more the style than the elaboration of the harmonies that characterize these pieces. They are also written by a man who understands the nature of the piano, and who does not try to get vocal or orchestral effects from the keyboard instrument. Richard Platt wisely refrains from calling his works études. For if a customer at a music shop asked for Platt études, the salesman might mistake the order and look for "platitudes," among which these two compositions are not to be found.

A Scriabine's "Nocturne," for left hand alone, is one of those compositions which only a skilled pianist can play. It is altogether out of the classification of popular music. The real difficulties of the piece lie in the enormous skips which the left hand has to make to get back to the accompaniment in the lower line after having struck the notes of the melody, in that part of the piano which is usually played by the right hand. It is also full of widespread chords, rolling arpeggios and cadenzas à la Liszt and Chopin in the higher register of the piano, and all intended for the left hand. The "prelude" in C sharp minor, by the same composer, and also written for the left hand alone, is less difficult than the nocturne, though the pianist will find plenty to keep him on the alert. We recommend these pieces to advanced students of the piano. The skill to skip from one part of the keyboard to another is of great service to the pianist. We have heard Rubinstein come down on the wrong note on occasions when it is necessary to make sudden skips, such as the end of Chopin's B flat minor and D flat major scherzo.

Paulo Gruppe's Story About an Old Cello.

Many people talk as eagerly of the workmanship and tonal qualities of violoncellos as if they knew the last word on the subject. According to Paulo Gruppe, the gifted Dutch cellist, who this season is making his second American tour, there are few persons outside the ranks of experienced musicians who are capable of judging the merits of a violoncello. There are swindlers, of course, in every trade, and the reason, says Mr. Gruppe, that fewer fake cellos than works of art are unloaded on the public is that the market for instruments of old masters is not as large as that for others. Even the wisest and shrewdest of dealers are sometimes "taken in" by cello impostors, as Mr. Gruppe delights to relate in his story of the actor and the pawnbroker.

A theatrical road company became stranded in — and the historian of Mr. Gruppe's tale was badly strapped. Broadway, to him, had never seemed so far distant a haven. Most of his wardrobe and all of his personal belongings soon found their way to a three-ball emporium, and he found himself shortly with nothing left but a cheap cello, that had been used as a show "prop." While sadly contemplating the last relic of his one time prosperity, an inspiration came to the Thespian, and with it great hope of seeing "little old New York" again. Wrapping the cello carefully, he hied forth to the pawnshop.

"This famous old instrument," said he to the wary pawnbroker, displaying the cello, "is my last possession. It is worth its weight in diamonds, and I would not lose it for the world. But I must eat. Lend me fifty cents, and I will leave my cello with you, but only on condition that you hide it, and promise faithfully not to dispose of it. Tomorrow money will reach me and I shall redeem my treasure."

With tears in his eyes, he handed over the cello, and the pawnbroker, greatly impressed, and aware that he was not taking any chances with a half dollar, came across with the coin.

The actor watched the old man place the cello on the highest shelf in the shop, then he returned to his boarding house. There, by aid of grease paint and a wig he completely disguised himself and returned to the shop.

"I am a collector of cellos," he announced in a changed voice, "What have you to show me?"

Many cellos he examined with great care, "All cheap, nothing here for me," he said, feigning disappointment. Then his roving eyes spotted the cello tucked away on the high shelf. "Let me see that one," he demanded.

Reluctantly the pawnbroker took it down, explaining that it was a rare old instrument, but not for sale.

The disguised actor went into raptures at sight of it. Tenderly he drew the bow across the strings. "Wonderful!" he cried. "It is a gem! I will gladly give you \$50 for it."

Uncle squirmed, but refused the offer, and he squirmed more when the "collector" raised his bid to \$125, but held firm. "I cannot sell it," he lamented. "But come again to-morrow afternoon und maybe in der meantime I arrange it."

An hour later, the actor, again his normal self, appeared in the shop and announced that money had unexpectedly reached him, and called for his cello.

"Vot you take for it?" the pawnbroker queried. "You don't want such a fine cello, sell it to me, I gif you seventy-five dollars."

In the end the actor, with more tears in his eyes, agreed to accept a hundred. Pocketing the bills, he lit out for the depot where he soon boarded a train for New York.

The next day the pawnbroker, after waiting in vain for the collector to reappear, took the cello to a musician, and learned that the "rare old instrument" was worth two dollars and a half.

OMAHA MUSIC.

OMAHA, Neb., February 22, 1911.

Johanna Gadske was presented at the fourth extra concert of the B-H-W series on Tuesday afternoon, February 7, and aroused her audience to a remarkable degree of enthusiasm by a series of interpretations long to be remembered. She was repeatedly recalled and responded each time.

Max Landow (pianist) gave his annual recital in the Y. W. C. A. auditorium on the evening of February 9 before a large and representative audience, which received his offerings with unqualified enthusiasm. Mr. Landow's poetic and intelligent readings were highly gratifying.

The Rically String Quartet, of Berlin, gave a concert in the Y. W. C. A. auditorium on Wednesday, February 15. Though virtually unknown this organization gave an excellent account of itself and a second appearance would unquestionably assure a worthy audience. The Rically String Quartet has located at Lincoln, Neb., and its personnel follows: Jean W. Rietsch (first violin), Max Thal (second violin), A. F. Stechele (viola) and Richard Calles (cello).

At the fifth extra concert of the B-H-W series the management presented Mary Münchhoff (soprano), supported at the piano by Max Landow. This combination of artistry has been heard on several occasions during the past season, and each time with the happiest results. Miss Münchhoff was in splendid form and sang nineteen numbers and numerous encores. She received so many beautiful flowers that the piano was heaped high.

Sigmund Landsberg's newest song, "Only," was given a hearing at the Münchhoff concert and was greatly admired.

February 21 marked the close of the matinee concerts and the dissolution of the B-H-W management, as the hour has debarr'd many and Messrs. Burgess and Woodward wished to withdraw. After the cancellation of the remainder of the season's contracts, Miss Hopper re-signed, independently, for the artists as originally listed and will present the following at evening concerts: Ferruccio Busoni, March 7; Mischa Elman, March 21; Alessandro Bonci, April 5, and the Flonzaley Quartet, April 25. The First Methodist Church has been engaged and really affords an excellent and spacious auditorium, though this condition again emphasizes the city's distressing need of a regular concert hall. E. H.

Mischa Elman's Western Tour Begun.

Mischa Elman plays tonight (Wednesday) with the Cincinnati Orchestra in Cleveland, Ohio; he gives a recital in Pittsburgh on Thursday, and then runs down to Washington for a recital. Next Sunday evening, March 12, Elman is to give his first recital in Chicago, which will be followed by another in that city on March 18. His opening concert in San Francisco is set for Sunday afternoon, March 26. His farewell appearance before sailing for Europe will be at Newark, N. J. Last night (Tuesday) Elman played in Philadelphia.

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L'OPERA DE PARIS.

Des notes parues récemment dans les journaux et même dans les éditions françaises de certaines feuilles américaines ont fait comprendre qu'un souffle de discorde avait passé sur notre Académie Nationale de Musique. Le détail de ces événements n'intéressera peut-être pas les lecteurs américains, mais, comme l'attention a été ramenée une fois de plus sur la manière dont l'Opéra de Paris est géré, le moment est venu, croyons-nous, de donner sur l'administration intérieure et sur l'histoire de cette illustre scène lyrique, quelques renseignements historiques et documentaires qui sont de nature à éclairer l'opinion de notre public.

L'histoire de l'Opéra! Un volume ne suffirait pas à la conter! Il en est peu de plus variées, de plus fécondes, de plus fabuleuses. C'est un répertoire d'exercices financiers (pas toujours heureux); c'est en même temps une savoureuse évocation de la galanterie et de romanesque français; c'est surtout un tableau très saisissant de l'évolution du goût artistique en France. Quelques noms, quelques titres d'œuvres suffisent à reconstituer cette histoire, qui est en même temps l'histoire du drame lyrique et qui par ses petits scandales, ses légères anecdotes, ses menus riens d'humanité, est un monument de l'histoire d'une race.

En 1669, le Roi Louis XIV donne des lettres patentes à Perrin: l'Opéra est fondé et avec lui naissent les intrigues, les cabales, les fortunes démesurées, les chutes retentissantes qui du Roi-Soleil à M. Fallières ne cessent point d'alimenter la chronique. La Succès de la *Pomone*, un Opéra de Cambert, éveille la jalousie de Lully qui se fait nommer à la place de Perrin de 1672 à 1687. Il monte ses propres ouvrages, acquiert de solides revenus, et laisse finalement son poste à son gendre Francine qui s'associe à Dumont (1688-1703). Le payeur de rentes Guyenet (1704), Destouches (1728), un vrai musicien, celui-là, Gruyer (1731), financier qui paya son privilège 300,000 fr., ne connurent que la faillite. De même, Lekeuf et Leconte de Saint-Gilles (1731-1733) qui e plus éprouvèrent les peines de l'exil pour avoir méconnu les charmes de la danseuse Mariette protégée du Prince de Carignan. C'est en réalité le Prince qui dirigeait l'Opéra depuis l'époque de Destouches. Assui pût-il se permettre de faire nommer directeur un capitaine au régiment de Picardie, nommé Thuret, afin d'éviter de payer audit capitaine une pension que lui était due.

Berger, financier, retire de son administration quatre cent mille livres de dettes; Tréfontaine, spéculateur, réalise en 16 mois un déficit de deux cent quatre vingt quinze mille francs. A ce moment, la responsabilité de l'Opéra qui, jusque là, incombait à la Caisse du Roi, passe à celle de la Ville de Paris: Rebelle, François et Francœur sont nommés Directeurs et ont au moins l'honneur de monter les opéras de Rameau. En 1755, Royer, musicien, les remplace, puis Bontemps et Levasseur, capitalistes, qui obtiennent que la Ville paie leur déficit qui s'élève à la somme modeste de 1,200,000 livres.

Les directions se suivent dès lors très rapidement. Ce sont: Berton et Trial puis les mêmes musiciens avec le poète Joliveau et le compositeur Dauvergne (1767-69); puis les mêmes avec Rebelle (1755), puis Berton tout seul. De Vismes du Valguy à la gloire de monter les chefs-d'œuvre de Gluck; ses dettes sont cependant, assez élevées, pour qu'en 1780 la Ville le suspende de ses fonctions. Berton revient, puis en 1782 les acteurs se groupent en association, puis Dauvergne et Francœur (1785) reviennent au pouvoir. La révolution commence; Danton et Hébert dictent leurs lois à Francœur (1791); le Général Henriot est promu grand expert en musique; c'est l'époque de Méhul de Garat, de Gossec, de Cherubini et de recettes énormes... en assignats.

En 1792 le déficit est près de 170,000 fr.; aussi en 1795, le Ministère de l'Intérieur prend-il l'Opéra sous sa tutelle en mettant à sa tête une commission spéciale qui émane du Pouvoir. Louis Francœur, Baco et Denesle (1798), de Vismes, Bonnet, Député à la Convention (1799), Bonnet (1800), Cellierier (1801), se succèdent sans grand éclat. En 1802, Bonaparte met l'Opéra sous la surveillance d'un des préfets du Palais et nomme Directeurs Morel et Lemoyne (1802), Bonnet (1803), Picard (1807). La rentrée des Bourbons, fait revenir l'Académie des Musique dans les attributions de la Maison du Roy; les Cent. jours conduisent Papillon de la Ferté à la tête de l'Opéra. Ce sont ensuite Choron et Persuis (1817), Courtin et Persuis (1818), Persuis (1819), Viotti (1821), Habeneck (1824), Duplanty, ancien Inspecteur de la Mendicité, enfin, Lubert (1828): Le déficit est alors de plus d'un million.

C'est à ce moment en 1831, que le Docteur Vêron, préside par sa gestion aux grandes directions qui vont suivre. Durant les quatre années de son privilège il joue 51 actes nouveaux dont le *Juive* et *Robert le Diable*. Duponchel qui lui succède, monte les *Huguenots* et soixante actes

nouveaux. Léon Pillet (1841) fait représenter la *Reine de Chypre* et *Charles VI d'Halévy*, *La Favorite* et *Lucie de Donizetti*. Duponchel aidé cette fois par Nestor Roqueplan revient en 1847, monte 83 actes nouveaux parmi lesquels le *Prophète*. Il faut passer rapidement sur la direction Crosnier (1854-56) pour arriver à celle d'Alphonse Royer (1856-62), qui joue, entre autres, le *Trouvère* et *Tannhäuser*. Emile Perrin, dont la direction fut si brillante lui succède, jusqu'à 1871; Halanzier a grand-peine à rester à la tête de l'Opéra jusqu'en 1879; on l'attaque violemment et on prétend découvrir dans ses comptes un déficit de près de 700,000 fr. Vaucorbeil lui succède sans faire fortune. En 1887 MM. Ritt et Gailhard entrent en fonctions. Gestion heureuse s'il en fut et l'une des plus brillantes qu'ait connu l'Opéra. Depuis cette date jusqu'en 1908 sauf le court interrègne de MM. Bertrand et Campocasso, M. Gailhard est resté à la tête de l'Opéra tantôt seul tantôt avec des collaborateurs. Il a monté ainsi *Sigurd*, le *Cid*, *Patrie*, *Roméo*, *Ascanio*, *Gwendoline*, *Messidor*, *l'Etranger*, *Briséis*, *La Prise de Troie*, les *Barbares*, *Ariane*, pour ne citer que quelques œuvres françaises, *Lohengrin*, *La Walkyrie*, *Siegfried*, *Maîtres Chanteurs*, *Tristan de Wagner*. Il a possédé dans sa troupe les plus pures gloires du chant depuis Jean de Reszké jusqu'à M. Rousselière, depuis Lasalle jusqu'à Maurice Renaud, depuis Rose Caron jusqu'à Mlle. Bréval, depuis La Patti jusqu'à Félia Litvinne, depuis Edouard de Reszké jusqu'à Delmas, depuis la Nilsson jusqu'à Gabrielle Krauss, depuis Maurel jusqu'à Van Dyck. Depuis 1908, MM. Messager et Broussan sont directeurs de l'Opéra; leur direction est trop récente pour qu'il nous soit permis de discuter dès à présent de leur effort artistique.

Mais, on a vu, par le rapide historique exposé ci-dessus, de combien d'attaques les directeurs successifs de l'Opéra ont été l'objet, à quelque époque qu'ils appartiennent et quel que soit zèle dont ils aient témoigné.

Aussi bien sera-t-il intéressant pour des lecteurs américains de connaître le régime sous lequel est administré l'Opéra.

Le cahier des charges dont des directeurs actuels ont accepté les clauses et conditions est divisé en onze titres. Le premier a trait aux "obligations générales des Directeurs." Il y est stipulé que les Directeurs ne pourront renoncer à l'exercice de la concession. En cas d'infraction à cette disposition ils seront tenus de payer à l'Etat une somme de 1,000,000 francs. Ils devront justifier d'un apport de 1,500,000 fr., comprenant 400,000 francs de cautionnement. Il est prévu dans le même titre que les directeurs effectueront à leur compte les travaux de réfection du plancher de l'Orchestre de suppression des loges sur la scène, de réduction du proscenium et de déplacement du jeu d'orgues. Ils pourront se retirer après 300,000 fr. de pertes, défalcation faite des bénéfices acquis, à condition de prévenir le Ministre un mois à l'avance.

Le titre II concerne le "genre et le répertoire." Les directeurs sont tenus de faire représenter par année, huit actes nouveaux de compositeurs français, dont un grand ouvrage 3, 4 ou 5 actes et tous les deux ans, au moins un ouvrage en un, deux ou trois actes. Ils devront, en outre, faire représenter, dans la durée de leur gestion, quinze actes de grands ouvrages à leur choix, non représentés à l'Opéra. Pour faire compter comme ouvrage nouveau une œuvre déjà représentée en France, ils devront demander l'autorisation du Ministre et cette autorisation ne pourra être accordée que si la pièce exige des frais de mise en scène équivalents à ceux de l'ouvrage nouveau. Le relevé des ouvrages nouveaux sera fait tous les trois ans: une indemnité sera retenue sur la subvention pour

chaque acte non joué. Cette indemnité sera égale par acte manquant aux frais moyens de la mise en scène de chaque ouvrage de même nature, précédemment monté à l'Opéra pendant une période de dix ans. Une fois en deux ans la partition de l'ouvrage (opéra ou ballet), en un, deux ou trois actes, devra être écrite par un élève de Rome, grand prix de composition musicale. L'auteur de cet ouvrage sera choisi par le Ministre après avis des Directeurs sur une liste de cinq noms présentés par la section de musique de l'Académie des Beaux Arts. En cas de non exécution, les auteurs d'un ouvrage recevront des directeurs une indemnité de 5,000 fr. par acte.

Le titre III a trait aux représentations: Les Directeurs sont tenus de donner au moins par an 194 représentations dont: (1) 156 représentations d'abonnement les Lundis, Mercredis et Vendredis, conformément à un tarif fixé; (2) 34 représentations d'abonnement le Samedi soir au même tarif ou à tarif réduit, le Dimanche ou Jeudi en matinée, dans les mois de Janvier, Février, Mars, Avril, Mai, Octobre, Novembre, Décembre au gré des Directeurs; (3) Quatre représentations gratuites, y compris celle du 14 Juillet, qui auront lieu au gré des Directeurs les dimanches et jours de fête, en matinée ou en soirée. Les Directeurs pourront donner des représentations en langue française ou étrangère, tous les jours disponibles au tarif fixé par les Directeurs. Pour les 156 représentations des Lundis, Mercredis et Vendredis, le prix des places est fixé dans les conditions dont voici les principales, suivant que ces places sont prises en location, au bureau, ou en abonnement: *Fauteuils d'orchestre* 14, 16 et 14 francs; *Fauteuils de balcon* 15, 17 et 15 francs; *Baignoires* 14, 16 et 16 francs; *Avant scènes des premières et Premières loges de face* 17, 19 et 19 francs; *Premières Loges de côté* 15, 17 et 17 francs; *Deuxièmes loges de face* 14, 16 et 16 francs; *Deuxièmes loges de côté*, 10, 12 et 12 francs; *Parterre* 5, 7 et 7 francs. Les places les meilleurs marché sont les cinquièmes loges qui sont à 2, 3 et 3 francs. En attendant qu'elles soient supprimées, les directeurs auront la libre disposition des loges situées sur la scène, dont la location sera passible du droit des indigents et du droit des auteurs.

Le titre IV a trait au "Personnel et aux Engagements."

Le nombre des artistes du Chant ne peut être inférieur à trente; les chœurs sont composés d'au moins 100 choristes hommes et femmes. Ils sont nommés à la suite d'un concours. L'orchestre devra comprendre au moins 100 musiciens, sans compter les "bandes supplémentaires" sur la scène; Ils sont nommés au concours. Les directeurs ont la faculté d'engager, en représentations seulement, des chefs d'orchestre étrangers, après approbation du Ministre.

Le nombre des artistes de la danse ne pourra être inférieur à 40 premiers et seconds danseurs et danseuses. Le corps de ballet sera composé d'au moins 60 danseurs et danseuses sans compter les enfants.

Les élèves sortant du Conservatoire sont entendus dans les ouvrages du répertoire. Ils ont droit à trois débuts. Les Directeurs peuvent engager les élèves du Conservatoire à la fin de leurs études et le Ministre aura la faculté d'exiger l'engagement des deux élèves ayant obtenu le premier prix d'Opéra. Le titre V a trait à la "Subvention," le titre VI a trait à la "Concession des bâtiments et locaux." Le titre VII au Matériel. Le titre VIII aux Assurances (l'assurance de l'Opéra se monte à 2,500,000 fr.); Le titre IX à la "Comptabilité; aux Inspections administratives et financières." Le titre X à la "Liquidation de la Caisse des Retraites." Le titre XI aux Pénalités et au retrait de la concession.

Il ne faut pas être trop surpris si la gestion de tous les Directeurs de l'Opéra a été soumise à des critiques parfois très violentes. Et, il ne faut pas être trop surpris si ces attaques se renouvellent: d'abord, parce que l'esprit

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frondeur des parisiens se plaît à aguicher les gens en place, ensuite; parce que le cahier des charges contraind les directeurs à de lourdes obligations; enfin, parce que la forme "Opéra" en tant que théâtre lyrique subit une crise identique dans presque toutes les grandes capitales de l'Europe.

Il est vrai que certains critiques disent que l'Opéra n'est pas une entreprise commerciale, qu'il est une Institution d'Etat, subventionné fortement et qu'il doit plutôt perdre de l'argent que d'en gagner.

C'est exiger beaucoup de renoncement de la part des directeurs. L'obligation à laquelle ils sont tenus, de monter tous les deux ans un ouvrage d'un prix de Rome et même celle de monter chaque année huit actes de compositeurs français, pour juste qu'elle soit n'en impose pas moins à la direction des ouvrages souvent médiocres, dont le succès est nul et qui grèvent inutilement le budget.

Quant à l'administration intérieure, on ne s'imaginerait pas assez à quel point elle est compliquée. Le bâtiment, tout d'abord, le magnifique bâtiment construit par Garnier représente la superficie d'une petite ville: pour aller du bureau du directeur à la régie de la danse il faut mettre à peu près vingt minutes de marche énergique et sans arrêt: aussi les ordres sont-ils longs à parvenir.

Les services du théâtre, j'allais dire du Ministère, sont infiniment compliqués. Administrateur, secrétaire général, secrétaire-adjoint, chef de comptabilité, caissiers, chef d'abonnements, comptables, commis aux écritures, préposés à la location, huissiers, garçons de bureaux, surveillants à la location—voilà pour l'administration; second et troisième chef d'orchestre, chef et sous-chef des chœurs, trois chefs de chant, accompagnateurs pour les répétitions du ballet, deux maîtres de ballet, un professeur de perfectionnement, un professeur de danse—voilà pour la scène; avertisseurs, surveillants, costumiers, habilleuses et habilleuses, chefs et ouvriers couturiers, inspectrices des enfants de la danse, peintres, décorateurs et leur chef, voilà pour les coulisses; c'est un régiment pas toujours discipliné dont les directeurs doivent régler le travail, assurer les attributions, exciter le zèle. Si l'on joint à cela, le fait singulier que les choristes, les musiciens d'orchestre et les machinistes que nous allons oublier, sont syndiqués et qu'on ne peut obtenir d'eux que le travail autorisé par les statuts de leur corporation, on avouera que la besogne n'est pas aisée pour un directeur.

Une fois, c'est l'un des directeurs qui est obligé de téléphoner à la Bourse du Travail, afin de supplier le Secrétaire de lui obtenir une répétition supplémentaire des chœurs; une autre fois ce sont les machinistes qui, un Dimanche, se refusent au travail; et voilà les auteurs, les interprètes et leurs invités contraints de poser eux-mêmes les décors et les accessoires.

Si cet état de choses n'existe pas à l'étranger, où règne évidemment au autre esprit de discipline, si à Dresde, à Berlin, à Pétersbourg nul ne se permettrait de contrevenir à un ordre venu de haut, on ne pourrait jurer cependant que tout y est pour le mieux dans le meilleur des mondes: Munich et Vienne entre autre ont connu des crises fameuses.

Il n'y a pas à rappeler ici le prestige qu'a eu dans le monde civilisé l'Opéra de Paris. Il s'agit difficile de dire qu'il l'a pleinement conservé. Mais est-ce la faute exclusive de ses Directeurs actuels? Le temps est peut-être venu, où à la forme périmée du théâtre lyrique permanent se substituera celle du théâtre d'exception, que Wagner a,

somme toute, inaugurée à son bénéfice à Bayreuth. Le public a soif d'extraordinaire et le théâtre permanent éprouve bien des difficultés à lui en offrir toujours.

Aussi bien, la constitution d'une troupe, au sens ancien du terme est-elle rendue presque impossible par l'humeur de plus en plus vagabonde des chanteurs. Après l'avoir honnie, on commence à reconnaître à la direction de M. Gailhard toutes les vertus; on rappelle sa gestion heureuse, les salles brillantes qu'il réunissait à l'Opéra, les abonnés zélés qu'il avait su réunir, les recettes magnifiques

ble piano accompanists, and John W. Phillips, director of Stetson's Music School, conducted the performance with a firm and capable hand.

The organ recital by Tina Mae Haines on Thursday afternoon was much enjoyed by a large audience. Miss Haines proved herself an organist of the first rank, and her program was well chosen and exceptionally well played. Lena Conkling (soprano) contributed three solos in fine style and with a voice of uncommon beauty. Mrs. John W. Phillips played very artistic and sympathetic accompaniments.

On Thursday evening occurred the artists' concert, with Tina Mae Haines as accompanist. The singers were thoroughly at home in the recital work and sang a varied and very pleasing program. Harriet Case, Anna Allison Jones, George L. Tenney and Arthur Kraft made an excellent quartet, and the ensemble numbers scored a big success. Each artist contributed solos and duets and every singer received an ovation. Miss Haines was very efficient in the accompaniments.

On Friday evening "Il Trovatore" proved a drawing attraction and the Auditorium was packed with an audience made up of people of Deland, Lake Helen, Orange City, Tampa, Leesburg, Daytona and many other points. The costumes of both chorus and principals were magnificent. The scenery was beautiful, the stage and light effects were well handled and no long waits were made. The chorus was perfectly drilled and prepared and sang with fine effect and power. The nuns' chorus, the soldiers' chorus, the anvil chorus and the opening scene were all worthy of special commendation. The soloists were all good in their roles. Harriet Case was ideal as Leonora, both vocally and histrionically. She has a charming personality, beautiful voice, and always enters into her work with heart and mind. Anna Allison Jones as Azucena was remarkably well suited to the part, which she acted and sang well. George L. Tenney as Manrico made a pronounced success. He sang with fervor and carried the part to dramatic climaxes. Arthur C. Kraft as Count di Luna sang the music with an ease and power that won the approval of everybody. His voice is well adapted to the part and he acts exceptionally well. A professional orchestra furnished splendid accompaniment and Tina Mae Haines presided at the piano. John W. Phillips conducted the performance and brought about a notable success.

J. P.

Schumann-Heink to Sing with the Philharmonic.

As previously announced in THE MUSICAL COURIER, Madame Schumann-Heink's only appearances in New York this season will be with the New York Philharmonic Society in Carnegie Hall, March 21 and 24, and with the Rubinstein Club at the Waldorf-Astoria on April 18. At the Philharmonic concerts the great contralto is to be heard in the Waltraute music in the third scene of the first act of "Die Götterdämmerung." It may seem a rather remarkable coincidence that Gustav Mahler, who is to conduct these concerts, "coached" Madame Schumann-Heink in the role of Waltraute in Vienna when she was preparing to sing it at Bayreuth.

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Beginning at Carnegie Hall, New York City, Monday afternoon, April 3rd—and continuing through the South and West to the Pacific Coast. On this tour Miss Garden will have the assistance of Howard Brockway, eminent composer-pianist, and Arturo Tibaldi, violinist.

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qu'il réalisait, enfin et surtout la troupe extraordinaire qu'il avait à sa disposition.

Le temps se charge parfois de commettre de ces justices tardives.

FLORIDA MUSIC FESTIVAL.

DELAND, Fla., February 26, 1911.

From February 22 to 24 inclusive was held the most successful music festival ever undertaken by John B. Stetson University at Deland, Fla. A music festival is held every two years. The previous festival included the orators "The Messiah" and "Elijah." The festival just ended included two grand operas, "Bohemian Girl" and "Il Trovatore," the former being sung in concert form and the Verdi opera being presented in full costume and with special stage effects. "The Bohemian Girl" was most excellently sung. The chorus was magnificent, rendering the tuneful music with splendid tone and assurance. The Stetson Students' Orchestra, of which Mrs. C. B. Rosa is leader, furnished fine accompaniments. The soloists made a pronounced success. Harriet Case (soprano) has a very beautiful voice, especially lovely in the upper register. Anna Allison Jones (contralto) won high praise with her rich full voice, which she uses artistically always. George L. Tenney (tenor) proved to be a singer of sterling worth, with a beautiful voice that made immediate and lasting appeal. Arthur C. Kraft (baritone) sang the role of Count Arnheim in a convincing way. He is blessed with a fine mellow voice and his phrasing and diction are superb. Tina Mae Haines and Zoe V. Sinnot were the very capa-

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Pascal Piano Recital.

In the ballroom of the Hotel Plaza last Thursday evening, March 2, Julian Pascal gave a piano recital, assisted by Caroline Hudson-Alexander (soprano) and William Morris Meade (baritone), the following interesting program being rendered:

Impromptu F sharp.....Chopin
Nocturne C sharp minor.....Chopin
Etude G flat.....Chopin
Prelude G.....Chopin
Scherzo B minor.....Chopin

Mr. Pascal.

Over the Hills.....Pascal
Cupid's Dart.....Pascal
My Lolly's Eyes.....Pascal
Ah! Love But a Day.....Pascal

Mrs. Alexander.

To the Ocean.....MacDowell
Moto Perpetuo.....MacDowell
Si oiseau d'été.....Henselt
Danse Antique.....Pascal
Elfenfant.....Pascal
Erl König.....Schubert-Liszt

Mr. Pascal.

Buttercups.....Pascal
Tears.....Pascal
The Path of Love.....Pascal

Mr. Meade.

Don Juan Fantasia.....Mozart-Liszt
Mr. Pascal.

Mr. Pascal, both as composer and pianist, disclosed himself as a thorough musician and artist, and was compelled to add the second Liszt rhapsody as an encore. Mrs. Alexander's contributions were well received by the large and fashionable audience, and she made such an impression with "Ah Love, But a Day" that she had to repeat it.

The following ladies acted as patronesses: Mesdames, George N. Miller, Richard P. Lounsbury, John H. Flagg, Carroll J. Post, Jr., Edward Quintard, George C. Riggs, Francis B. Griffin, Harris E. Adriance, O. S. Marden, Charles E. Bigelow, J. C. C. Thornton, John Ryan, James Corbett, Henry M. Erkins, Edward M. Knox, S. Keith Evans, Henry R. Mallory, Charles L. Sicard, Frederick Mead, Henry P. Tailer, Louis A. May, James B. Wasson, and the Misses Thornton and Claire A. Knapp.

Concert by the Cantors' Association.

The uplifting music of the synagogue appeals as much to educated Christians and Pagans as it does to the Hebrews themselves. In order that it may be heard outside of the temple, the Cantors' Association of America gives concerts occasionally in public halls. Leon M. Kramer, the conductor of the association, is to be congratulated on the program he gave at the last concert in Carnegie Hall, Wednesday evening, March 1. Sara Gurowsitch, a young cellist, assisted in the following program:

Ma Tovu—How Lovely Are Thy Dwellings.....Sulzer
Cantors' Association and tenor solo Rev. Jackson.
Psalm 137—Al Naharot Bovel.....Hiller
Cantors' Association.
Psalm 115—Adonai Sechoronu.....Novokowsky
Cantors' Association and tenor solo Rev. A. Minkowsky.
Hungarian Rhapsodie.....Popper
Sara Gurowsitch.

TRADITIONAL MUSIC.

Kol Nidrei.....Arr. by Frachtenberg
Cantors' Association.
Tal.....Arr. by Minkowsky
Cantors' Association and tenor solo Rev. Schechter.
Od Jiskor Loni.....Schorr
Cantors' Association and tenor solo Rev. Kaminsky.
Socharti Loeh.....Lewandowski
Triple Quartet.
W'Chach Hojo Omer (Awoda)—And Thus He Spoke.....Schorr
Cantors' Association and tenor solo Rev. S. Meisels.
W'Hakohanim (And the Priests).....Schorr
Cantors' Association and bass solo Rev. Goldsmith.
Cantilena.....Golterman
Tarantelle.....Popper
Sara Gurowsitch.
Hallelujah.....Lewandowski
Cantors' Association.

A splendid house greeted the association, and often during the evening, was moved by the beautiful music and its correct rendition. Such music atones for much of the rubbish which New York concert audiences are obliged to endure. Our higher universities of learning should bestir themselves in helping to spread a universal knowledge of the sublime Hebrew psalmody in places where they are striving to improve musical conditions.

Fanning and Turpin Open New Y. W. C. A. Hall.

Cecil Fanning and his associate, H. B. Turpin, had the honor of opening the splendid new Y. W. C. A. Hall at Nashville, Tenn., on February 13. A large audience greeted these two musicians, and Mr. Fanning was enthusiastically applauded during the entire program. The following criticism is from the Nashville Banner of February 14:

A large and appreciative audience heard the singer, who is a great favorite in Nashville. This is the fourth appearance of Mr. Fanning to the city and to those of his audience who heard him on his first appearance here, four years ago it was particularly interesting to trace his splendid growth in his art.

A fine feature of the occasion were the brief introductory remarks made by H. B. Turpin to several of the songs, which threw a search-

light, as it were, on these compositions. As the accompanist, also, Mr. Turpin rendered superb service to the singer.

A supreme quality of Mr. Fanning's fine vocalization is the rhythm. He never loses sight of this in his interpretations, and it not only renders exquisite his lighter selections, lyrics that sing themselves into one's remembrance, but it is emphasized in his powerful dramatic work; even in interpreting the Wagnerian selections there is a golden thread of rhythm which runs throughout.

In the opening selections Mr. Fanning demonstrated his ability to fill brilliantly star roles in grand opera. Very striking was the contrast between the aria from Rossini and the Wagnerian recitative, which were both in the first group on his program, both being rendered in a masterly manner. The result bore convincing testimony to the singer's splendid versatility.

Mr. Fanning's voice possesses fine volume, he sings with admirable spirit, impeccable technic and perfect style, and his artistry is so perfected that it seems always spontaneous.

Mr. Fanning was compelled to respond to a number of encores, and also to repeat some of the most popular selections on the program.

Messrs. Fanning and Turpin gave two recitals in San Antonio, Tex., and the local papers were full of complimentary notices. Some New York engagements for the first part of May will bring the musicians home at that time.

Gina Ciaparelli's Success in America and Europe.

Gina Ciaparelli, the prima donna soprano, whose recent recital in Mendelssohn Hall was one of the successes of the midwinter season, is a native of Northern Italy. Signora Ciaparelli finished her musical education at the Conservatory of Music in Rome. Her debut at the Costanzi, the



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GINA CIAPARELLI.

principal theater in Rome, was a brilliant event attended by many representatives of the Roman nobility. After this first public appearance, the singer made a number of tours in Europe and later in the United States and Canada. She has appeared with artists of world-wide celebrity like Caruso and Bonci. Musicians have expressed amazement at Signora Ciaparelli's repertory, which includes operas of the classical period as well as the modern works and many songs.

An artist of Signora Ciaparelli's musical accomplishments and intelligence could not fail in leading other singers to win the goal. She has become the preceptor of several singers and vocal teachers and a number of ambitious students who are preparing for careers. Signora Ciaparelli specializes in the foundation work of voice placing as well as in the other branches which enable singers to interpret artistically the operas and songs of all schools.

Signora Ciaparelli has opened a studio at 21 West Sixteenth street. For some time she was at the head of the vocal department of a conservatory in Denver, Col., but now that she is in New York, some of those familiar with her success in the West will undoubtedly come east to study with her. Besides the work with pupils in her studio, Signora Ciaparelli will accept concert engagements. She has a very beautiful voice and is always a convincing and delightful artist.

Clément's Second Song Recital.

Edmond Clément, the French tenor, gave his second recital of French songs in Carnegie Hall, Tuesday afternoon of last week.

Him—Are you fond of "La Bohème"?

Her—I don't know. It depends altogether on what kind of dressing you put on it.—Toledo Blade.

MUSIC IN OREGON.

445 SHERLOCK BUILDING,
PORTLAND, ORE., February 20, 1911.

Clarence Eddy, the famous organist, will be heard in the White Temple on the evening of March 3.—Mr. Eddy has many admirers in Portland and a rare treat is expected.

Esther Plumb, dramatic contralto, of Chicago, gave an inspiring recital before the Monday Musical Club, February 13. Her program contained sixteen numbers and included "Ah! Mon Fils" (Meyerbeer); "Bolero" (Ar-diti); "A Roundelay" (Lidgey), and "Soft Footed Snow" (Sigurd Lie). Mrs. W. E. Thomas was accompanist.

Elfrieda Weinstein, soprano; Delphine Marx, contralto; Robert Burton, tenor, and H. G. Whipp, bass, have organized as a quartet. Mr. Burton formerly was tenor soloist of St. Mark's Church, New York, and Mr. Whipp recently came here from Denver.

The Portland A Capella Chorus, under the direction of F. W. Goodrich, will sing in the Hotel Portland on Washington's Birthday.

E. L. Bettinger will present Adeline Bowie in a piano recital tomorrow evening, when she will play many difficult numbers entirely from memory. I. R. O.

Whitehill Recital, March 23.

Clarence Whitehill, the baritone, is recovering from his indisposition, and his recital set for Monday, February 27, has been postponed to the afternoon of March 23 (Thursday), in Mendelssohn Hall. Mr. Whitehill is to present the following program:

Nachtstück.....Schubert
Tod und das Mädchen.....Schubert
Wanderer.....Schubert
Die Ehre Gottes aus der Natur.....Beethoven
Ich liebe dich.....Beethoven
Mit vierzig Jahren.....Brahms
Sapphische Ode.....Brahms
Ständchen.....Brahms
Die Uhr.....Lowe
Der Nock.....Lowe
Air de la jolie fille de Perth.....Bizet
Tendant le bal.....Tschaiowsky
In mitten des Balles.....Tschaiowsky
Gesang Weylas.....Wolf
Der Freund.....Wolf
Die Thräne.....Rubinstein
Es blinkt der Thau.....Rubinstein
Traum durch die Dämmerung.....Strauss
Cécile.....Strauss
From a City Window.....Schindler
Out of the Rolling Ocean.....Kernochan

"The Beatitudes" Sung in Carnegie Hall.

The New York Liederkranz was the first to present Cesar Franck's work "The Beatitudes" in this country and this was in March 25, 1900. Tuesday night of last week, the New York Oratorio Society sang the work in English, and this, it is reported, was the first presentation in that language in the United States. Some portions of the work were omitted last week. For the rest the soloists are entitled to the honors. Among the solo artists were Florence Hinkle, soprano; Cara Sapin, contralto; Evan Williams, tenor; William Wheeler, tenor; Reinald Werrenrath, baritone. The society also gave a performance of Saint-Saens' setting for the One Hundred and Fiftieth Psalm.

Last Beebe-Dethier Sonata Recital.

In spite of the fact that Carnegie Hall and the Metropolitan Opera House were, on Tuesday evening, February 28, offering big inducements, these counter attractions did not dampen the interests of a large number of music lovers who assembled in Mendelssohn Hall for the final sonata recital of the Beebe-Dethier subscription series for this season. The program comprised three numbers, namely, Sonata in D major (Nardini), from the early eighteenth century; Suite op. 93 (Reger), played for the first time in New York, and Sonata in A major (Fauré). As usual, both artists entered into their work with spirit and understanding, and presented the three compositions in a manner which calls only for praise.

Fellows Methods Bring Results.

The liberal and original manner in which Townsend H. Fellows conducts the church choir department of his musical agency, and the facility with which members secure the best positions, undoubtedly account for the popularity of this agency. During the past week many of its members have been placed in leading churches of New York City, Jersey City, Brooklyn and Plainfield. One of the leading New York churches heard some of Mr. Fellows' singers and engaged same one week before the other agencies heard of the vacancy, which goes to show the methods used by this energetic church manager.

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—KNABE PIANO—**ADOLPHE**

Augusta Cottlow Coming to America.

Manager E. S. Brown announces the return of the favorite American pianist, Augusta Cottlow, for a tour of the United States and Canada during next season.

Augusta Cottlow's reputation is so thoroughly established both in this country and Europe that a detailed treatise of her interesting and brilliant career seems hardly necessary at this late day. It is quite in order to say, however, that when Miss Cottlow was but thirteen years of age the late Anton Seidl introduced her to the New York public. She played the Chopin E minor concerto with such remarkable success that her first appearance resulted in a re-engagement for a second and third appearance under Seidl's baton.

Later, upon the completion of her studies in this country, the gifted Miss Cottlow was taken to Europe and is said to have been the first pianist of American training to enjoy success on the other side of the Atlantic. She appeared three times with the Berlin Philharmonic Orchestra and made extended tours through Germany, Russia, Holland and England.

Returning to America after five years in Europe, she made her first appearance at the Worcester, Mass., festival with the Boston Symphony Orchestra, playing the Tschai-kowsky concerto and winning an ovation from the public and press of many cities, including Boston. Since then, Miss Cottlow has made three tours in this country, the interim being marked with successes in Europe such as probably no American woman has ever achieved. In Warsaw, where she was the first American pianist ever to appear, her recital followed closely on that of Paderewski, but instead of suffering from comparison with the great Polish artist, she received a most enthusiastic ovation. Her last American tour was during the season 1908-09—at which time she was acclaimed by the press of many cities to be preëminent among women pianists.

A pupil of Busoni Miss Cottlow proves her veneration for her teacher by playing his compositions as often as possible. Miss Cottlow is recognized to be a fine interpreter of Bach, Liszt and Chopin; but is pronounced both in Europe and America as the greatest living exponent as well as the most authoritative interpreter of MacDowell.

December 18, MacDowell's birthday, Miss Cottlow will be heard in a memorial concert at which a large orchestra and the MacDowell Chorus will be heard in a complete program of compositions by the late American composer.

Following are a few of Augusta Cottlow's American press encomiums:

Miss Cottlow was truly poetic and impressive. She sings the melody, and her phrasing is that of a musician.—*Journal*.

Miss Cottlow made more than a favorable impression—she won something akin to a triumph.—*Louis Elson, in Advertiser*.

Miss Cottlow proved to be the best artist offering the Choral Society has had this season. She is a perfect artist of unusual ability and amazing skill.—*St. Louis Star*.

Augusta Cottlow, who gave a remarkable performance of Tschai-kowsky's concerto, created great enthusiasm, and so won her audience that the most stormy demonstration ensued.—*St. Louis Westliche Post*.

Created much enthusiasm both by her artistic and forceful execution and by her almost faultless tempo, which was shown to remark-

able advantage in her work with the orchestra. Given repeated encores, which were most deserved.—*St. Louis Post-Dispatch*.

After seeing her and listening to her yesterday, Chicagoans will continue to claim her as their own, and urge their claim with gladness.—*Chicago Tribune*.

She plays with convincing authority and with perfect mastery of the instrument. . . . All honor to the Chicago girl who can so charm and hold an audience as Miss Cottlow did last night.—*Chicago Journal*.

At times her playing was fairly electric.—*Brooklyn Eagle*.

The most brilliant episode of the afternoon was Miss Cottlow's performance of the Grieg concerto. She gave this remarkable work the virile interpretation which it demands, played with unerring accuracy, and with a maturity and depth of feeling not less surprising in view of her apparent youth, than the great volume of



AUGUSTA COTLOW.

tone which she draws from the instrument.—*Brooklyn Standard Union*.

Miss Cottlow is a poet, and her playing was something more than speech and more than interpretation taken in its usual sense of times, for it was creative, and that is the highest praise one can give interpretation. Not only poetry and dignity figure in this artist's work, but a decisiveness and strength truly remarkable.—*Springfield, Mass., Sunday Union*.

Ranks now among the real artists—a player whose performances give pleasure not so much because of digital skill as because of their

revealing the true inwardness of the music.—*Henry T. Fink, in New York Evening Post*.

This young woman's playing displayed fine, beautiful qualities, genuine musical feeling, and a technic astounding in its sureness and finish.—*New York Staats-Zeitung*.

Miss Cottlow honored both herself and MacDowell's art in performing it ("Sonata Tragica") with such affectionate and affecting eloquence, with so potent a dignity and tenderness.—*Harper's Weekly*.

The authority of her Bach interpretation is amazing.—*New York Press*.

Clarence Eddy in Far West.

Clarence Eddy, the eminent American organ virtuoso is concertizing along the Pacific Coast, where he is meeting with his usual brilliant success. In Spokane, Wash., the house was sold out and the press commented as follows:

With the same wonderful ability to which the passing years have added power, Clarence Eddy, the eminent organist, opened his program with a number from Bach, and in striking contrast to the bravado of this composition, was the soft prelude from Clerambault, and the beautiful "Sœur Monique," from Couperin, which immediately followed. The latter was exquisite in its soft, tender coloring, and under the skillful touch of Mr. Eddy the organ breathed forth a message from the seventeenth century.

Most beautiful of all was his interpretation of Johnston's "Even-song," when in fancy, he carried his listeners into the forest at night time, with the wind sighing through the branches, and occasionally a band of wood nymphs singing as they danced past, leaving only the distant echo.

The technical skill of the artist and the marvelous possibilities of the instrument were most clearly demonstrated in the "Variations de Concert," by Bonnet.

Every number was enthusiastically applauded, and to several Mr. Eddy responded with encores. His marvelous control of every intricate pedal, stop and key on the entire instrument called forth the wonder and admiration of those who listened to the program.—*Spokane, Wash., Inland Herald, February 25, 1911*.

Spokane music lovers had a veritable feast of organ music Friday evening when Clarence Eddy appeared before a large and enthusiastic audience.

The artist's performance was a revelation in the art of organ playing. Technically considered, he has attained the height of perfection, and, in addition, he has the power of throwing into his playing all the depth of his character and personality.

His numbers were exceedingly well chosen and were attractive from their variety and charm.—*Spokane, Wash., Chronicle, February 25, 1911*.

Clarence Eddy played an organ program which revealed the fine distinctive qualities of his commanding talent and also his ripe, musical knowledge.

His numbers were admirably selected and arranged and popular enough in character to hold the interested attention of the audience throughout the rather long program.

It is quite unnecessary nowadays to dwell on Eddy's digital and pedal control of his instrument. So sufficient is his technic that his audience seldom remembers the mechanism behind his art. The First Presbyterian Church organ is a fine instrument and last night the organist revealed its fullest capabilities.—*Spokane, Wash., Spokesman-Review, February 25, 1911*.

Mr. Eddy's immediate dates are February 27, Walla Walla, Wash.; February 28, Pullman, Wash.; March 1, Moscow, Idaho; March 3, Portland, Ore.; March 6, Helena, Mont.; March 7, Bozeman, Mont.; March 10, Fargo, N. D.; March 13, Mitchell, S. D.; March 20, Topeka, Kan.; March 21, Wichita, Kan.; March 22, Emporia, Kan.; March 23, Hutchinson, Kan.; March 27, Kansas City, Mo.; March 30, Williamsport, Pa., then home.

Sarto at Ogontz School.

Andrea Sarto, the New York baritone, gave a song recital at the Ogontz School, Ogontz, Pa., on Tuesday evening, February 28. He was very well received, and had to repeat several numbers. His program was as follows:

Prologue, Pagliacci	Leoncavallo
Love Me or Not	Secchi
Vulcan's Song, Philemon et Baucis	Gounod
Jean	Burleigh
Heigh-Ho	Burleigh
Im wunderschönen Monat Mai	Schumann
Aus meinen Thränen	Schumann
Die Rose, die Lillie	Schumann
Ich grolle nicht	Schumann
Invictus	Huhn
Will o' the Wisp	Spross
The Unforgotten	Homer
Requiem	Homer
Sing Me a Song of a Lad	Homer
Lassie With the Lips	Fischer
Under the Rose	Fischer
Blow, Blow, Thou Winter Wind	Fischer
My Dear	Ball
Wild Rose	Ball
To Anthea	Hatton

Jules Falk's Philadelphia Recital.

Jules Falk, the New York violinist will give a recital in Witherspoon Hall, Philadelphia, on March 13.

The German music teacher was endeavoring to be polite yet truthful.

"Of course," he said, "your daughter does not yet read notes very good and she strikes der wrong keys occasionally. But," he added, with enthusiasm, "she plays der rests fine!"—*Washington Star*.

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BROOKLYN, March 6, 1911.

A Manhattan friend stopped the writer on Fifth avenue last week, and in a voice somewhat strained and condescending asked the direct route over to the Brooklyn Academy of Music. "I know more," this friend continued, "about Peking and Calcutta than about Brooklyn, and no doubt you will think me a rather queer citizen of New York for admitting such ignorance." For the thousandth (or is it the ten thousandth) time the writer served as guide by indicating that the Academy of Music in Brooklyn may be easily reached by taking a Brooklyn express in the subway to the Atlantic avenue station, which is the Brooklyn terminal of the subway. The Academy of Music is just one square from this station. The friend wanted to find the Brooklyn Academy of Music last Thursday evening, where he and many other New Yorkers went to hear Busoni, who, by the way, did not play the program announced in the Weekly Bulletin issued by the Brooklyn Institute of Arts and Sciences. The great pianist appeared under the auspices of the Institute. His offerings for the night included these numbers:

Transcription, Chaconne	Bach-Busoni
Sonata No. 2	Chopin
Variations, op. 1	Schumann
Toccata, op. 7	Schumann
Thirteenth Rhapsody	Liszt
Caprice, Valse	Liszt
Der Erlkönig	Schubert-Liszt
Hungarian March	Schubert-Liszt

Busoni's virtuosity opened up new worlds to bewildered eyes and ears as they saw and heard his magical fingers play his own brilliant transcription of the Bach "Chaconne," the Schumann "Variations," the Schumann toccata, the Liszt numbers and Liszt transcriptions. It was a night of tonal numbers, and after witnessing what Busoni did without effort, ordinary mortals concluded that they knew little or nothing about what may be done on the piano. The only music of the night that called for no display of technic was the "Funeral March" in the Chopin sonata in B flat minor. In the performance of this the luscious tone of the player was revealed, but for the remainder the atmosphere was surcharged with electrical effects. The thirteenth rhapsody of Liszt, so seldom played, proved something of a novelty. It is unlike the familiar rhapsodies; the "Hungarian" march, which followed the "Erl König," is far more "gypsy" in form. The delighted audience recalled Busoni many times, but he seemed loath to respond with encores; as it was, he played but two, a Chopin nocturne after the rhapsody, and, lastly, the chromatic galop of Liszt.

The European Conservatory of Music at 344 Ninth street, is to give a students' concert in Imperial Hall, Thursday evening, March 9. The director of this school of music, Michele Guarini, has prepared an attractive program in which the advanced pupils will be heard in operatic excerpts.

The Brooklyn Philharmonic Trio will give a concert at the Academy of Music Saturday evening of this week.

Marcus Kellerman was the soloist in the Wagnerian program given in the Academy of Music last Saturday afternoon by the New York Symphony Orchestra. Mr. Kellerman showed himself to be an artist of sterling powers with a fine, resonant baritone voice. He sang "Wotan's Farewell," from "Die Walküre," and the "Romance to the Evening Star," from "Tannhäuser." The critic of the Brooklyn Standard-Union gave this opinion of Mr. Kellerman's singing:

Mr. Kellerman's rendering was distinguished vocally by a full throated and sonorous enunciation of his tones. He employs his voice with the utmost confidence in its expressive power and his assurance in this respect is not misguided. A sense of intuition and feeling which seems to be innate, imparts to his work the unquestionable ring of truth and artistic sincerity. In his delivery

of Wotan's impassioned declarations Kellerman realized the dignity and god-like potency which stamps the dramatic lines of Wotan.

Mr. Kellerman also gave "The Song of the Evening Star," from "Tannhäuser." It was indeed a treat to hear his poetic conception of Wolfram's aria. Dramatic and compelling as was his singing of the Wotan music, so was his rendition of this song full of tender passion and infinite melody. The audience encored Kellerman many times and did everything in their power in the way of an ovation to make him sing again. He declined, however. In Kellerman, the

audience almost forgot they were present to hear a symphony concert. Such magnetic singing is bound to make one forgetful of everything else, excepting the artist and his work.

"Aida" was performed by the Metropolitan Opera Company in the Opera House of the Academy of Music last night (Tuesday), with Destinn, Martin, Amato and Didur in the cast.

NEW YORKERS WILDLY GREET TETRAZZINI.

Diva Received Cordial Welcome on Her Reappearance in the Metropolis After Her Triumphs on the Pacific Coast—In Glorious Voice—Will Sing Again at Hippodrome Sunday Night.

While Californians were still talking of Tetrassini's marvelous singing on her recent tour in the West, the great prima donna arrived in New York, and Monday night of this week reappeared before a most enthusiastic assemblage in Carnegie Hall. When the diva came on the stage she was greeted with an ovation which lasted for several minutes, and the happy singer in turn acknowledged the

tain to arouse the people to frenzy no matter what her surroundings and associates may be. The people want Tetrassini, and on the concert platform they behold the woman as she is, a lovable, adorable creature who is as plucky as she is lucky and gifted.

Madame Tetrassini sang these numbers on the regular program for the evening:

Mad scene, Hamlet	Thomas
Aria, Bel Raggio (Semiramide)	Rossini
Voi che Sapete	Mozart
Solveig's Song	Grieg
Aria, Mysoli (Perle du Bresil)	Felicien David

(With flute obligato.)

The singing of the "Mad Scene" from "Hamlet" at once disclosed the Tetrassini was in superb form vocally, but she did more than sing this showy number; she interpreted with fine intelligence Ophelia's disordered mind. The ornate qualities necessary for the delivery of this difficult music were revealed with amazing virtuosity. What a lesson to singers and vocal students, particularly those who are indifferent to the foundation training in vocal technic. The wildest enthusiasm prevailed in the house after the first number, and for the encore which was demanded so emphatically Tetrassini sang a Donizetti aria.

The "Bel Raggio" from "Semiramide," a more beautiful and grateful exhibition of coloratura art, evoked even more clamor, and in singing this aria Tetrassini proved again that she is one of the most wonderful singers of the florid school that this generation has known. Such beautiful velvety high tones have never been surpassed and rarely equaled. The tones in Alt in most singers voices are so thin and disagreeable that one can hardly fail to compare them with some worn out or cracked instrument, but Tetrassini with her extraordinary vocal chords produces tones that are as sweet as the sounds of a beautiful golden bell.

Another tremendous ovation followed the Rossini air and after this the encore was an aria from Verdi's "Masked Ball."

"Voi che sapete," from Mozart's lovely opera, "The Marriage of Figaro," gave Tetrassini the opportunity to show that she can sing legato with beauty of tone and in the correct style. The charming Grieg song was likewise a delightful offering. Then came another ovation, and the accommodating singer added her third encore. This time she entered the field of the dramatic soprano by singing an aria from Verdi's "Aida" and she did it very effectively. Oh, those telling high and beautiful notes! More pandemonium prevailed, but the precious voice was saved for the final program number, the celestial air from David's "Perle du Bresil." Here the vocal art reached its perfection. The listener could do no more than wonder, and when the lovely voice in its duet with the flute sounded far more lovely than the instrument, many of those in the house were in tears. Tetrassini repeated a part of this air and then another uproar broke out, and hundreds ran down to crowd the footlights to get closer to the prima donna. She smiled and shook hands to the right and left with her excited admirers. Lastly, as cheers rang through the house, Tetrassini started to sing "The Last Rose of Summer." Another ovation and more screaming and cheers and handshaking.

Tetrassini received many handsome floral offerings and a bird cage and silver loving cup were among the other tributes passed across the footlights to the singer. It was a memorable concert.

Sunday evening, March 12, Tetrassini, assisted by Nahan Franko's orchestra, several other soloists and Mr. Franko, conductor, will give another concert at the Hippodrome.

Debutantes to Graduate.

The graduation exercises of the twenty-seventh year of the American Academy of Dramatic Arts will take place Thursday afternoon, March 9, at three o'clock in the Empire Theatre. An address will be delivered by the guest of honor, Henry Miller,



Photo copyright, 1908, by E. F. Foley, New York.

LUISA TETRAZZINI.

demonstrations by gestures and smiles that so well become her radiant personality. Tetrassini was never in better voice.

Her singing on the bare concert stage was a test before a New York audience which has witnessed her many performances in opera at the Manhattan Opera House, but an artist of Tetrassini's magnetism and wonderful skill, is cer-

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MARCO A. BLUMENBERG - - - **EDITOR-IN-CHIEF**

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CAN'T we be American without being Indian?

CALIFORNIA suddenly has become a prolific subject for grand opera as witness "The Girl of the Golden West," "Natoma" and "The Sacrifice."

ONCE more it is Lent and all of us should give up something. We give up trying to figure out why opera in English insists on remaining a financial and artistic fizzle.

VERY wisely a writer in the Boston Transcript points out that our libraries are becoming "too educational." Reading that, one stops to wonder whether music is not becoming too musical.

HY. MAYER, the caricaturist of the New York Times, has gathered specimens of operatic English from recent native productions, and gives these examples: "I Zee in Zee Zy Mudder's fez" (face); "This oisland has indade a charm." "Yoo preferre a strangererre."

PRODIGIOUS is the regard of Europe for Puccini's "Girl of the Golden West," and so awe struck with reverence and admiration are the European opera houses that up to date not one of them has produced the work. Is the Strauss dictum final, that the "cowboy and the revolver" have no place in musical art?

It may never have struck conductors at Carnegie Hall that the chief reason why the kettle drums usually sound so forceful there, is because they are placed on raised and hollow platforms of wood, necessitated through the amphitheatrical arrangement of the players, which brings those in the rear within plain view of the leader and the audience.

The title of "Rosenkavalier" for the new Richard Strauss opera is not a new one. In 1766, the "Chronique of the Wonders of Free Switzerland" told its readers that two years before a joyous comedy, including dance, had been given in Berne, with a large number of Viennese actors, dancers, and clowns of the first order. The title was "Rosenkafallier."

WRITING in the "Program Notes" of the Philharmonic Society's recent Sunday concert, the compiler of those valuable investigations says critically of the "Fingal's Cave" overture by Mendelssohn: "It would be a waste of time to describe this music." It would, indeed, if the descriptions of the other pieces in the "Program Notes" be taken as a criterion.

INDIANA contains a correspondent who criticizes us for using in our columns numerous extracts from other papers. We are rather proud that we do. Firstly, it shows that we are generous and honest, for we always quote the source of the clipping; secondly, it shows that we read all the papers everywhere, and that nothing of musical interest ever escapes us; thirdly—but a thirdly really is not necessary.

EMIL OBERHOFFER, the musical director of the Minneapolis Symphony Orchestra, who served as one of the judges at the recent prize competition by the National Federation of Musical Clubs, was through an error in our columns, referred to as "Max" instead of Emil. Such mistakes occur in the best regulated editorial sanctums, and when they happen, nothing remains but to correct them. Mr. Oberhoffer is so widely known and his work is of such important character that it matters not when his given name is incorrectly published. The Minneapolis Symphony Orchestra, under Emil Oberhoffer's direction, plays annually ten symphony concerts in the home city in the regular series, in addition to twenty popular concerts for the musical masses. The road tour throughout the West includes

125 concerts. This is a record not equalled by any orchestra in the United States. The Boston Symphony Orchestra comes nearest to this number with 115 concerts annually. In a season of thirty-six weeks the Minneapolis Symphony Orchestra gives a total of 150 concerts.

ONE of the most important items of musical information ever cabled across (or through) the broad expanse of the Atlantic appeared in the New York Sun's foreign page of March 2 and reads as follows: "St. Petersburg—Women must not wear trousers at the Imperial Opera here. A lady who had booked a seat arrived in a jupe culotte and was turned away." Now, the question is, if a "jupe culotte" appeared at the Metropolitan Opera would the happening be cabled to St. Petersburg, and if not, why not?

ACCORDING to the Springfield (Mass.) Republican, these are the various ways in which the pupils of a local music conservatory spelled the name of an honored and familiar Russian composer: Tschai-cowsky, Tchuskey, Tshowisky, Towskisy, Thaikowsky, Tschackowsky, Tchsicowsky, Tchikowsky, Tchukowsky, Tachkoskey, Ghaikowsky, Tschai-cofsky, Tchaikowsky, Tchaikowki, Tchosky, Tschowskiy, Tchoustky, Tchasowky, Tckowsky, Tschowsky, Tchwesky, Tschaiskowsky, Tschuschowsky, Tchicowsky, Tschowsky, Tchacowski, Tchyaikowsky, Tchaikowsky.

ARTHUR NEVIN's "Twilight," which is to be produced in the Metropolitan Opera House, and we hope with success, had the benefit of excellent surroundings in that the composer was invited by Mrs. Spencer Trask to become her guest in Saratoga for the purpose of having ease and comfort and pleasant environment in the production of his composition. It was through Mrs. Trask and her friends in the Wall Street section, that successful efforts were made to have the opera accepted. Such a process is usually necessary in one direction or the other to bring forth publicity. Mr. Nevin, having these connections, should be congratulated now, because without them the mere musician would have had no chance. "Natoma" was produced here through the pressure of all kinds of influences, and "The Sacrifice" was the result of the same kind of pressure, this time social, in Boston. It is an unfortunate thing that all over the world pressure is required—what we call in some instances "pull," to come before the public properly, and as long as it is so, every one of us must submit to it.

LAST week THE MUSICAL COURIER printed an editorial item to the effect that Alexandre Charles Lecocq, the French opera bouffe composer, had died recently on the Guernsey Island in England. The information was copied promptly by nearly all the New York dailies and accompanied by feeling obituaries of encyclopaedical facts and figures. It turns out, according to a private cable received by THE MUSICAL COURIER, that the Lecocq who died was an ex-admiral, and that the composer of the same name not only is very much alive at the age of seventy-nine, but also was having an exceedingly good time at a Paris theater on the very evening when the announcement of his demise saddened all the lovers of merry and well made music. A telegram containing the fatal account reached Lecocq at the theater and he enjoyed a hearty laugh at his own expense. The world will hear with pleasure that the composer of "La fille de Madame Angot," and "Giroflé-Girofla" is hale and hearty, for wherever buoyant melody and esprit and skill in orchestration are admired, there the name of Alexandre Charles Lecocq is held in grateful and loving esteem.



BY THE EDITOR.

It was on February 18 that I left London for America, and the evening before, I walked up to Kingsway to see what progress had been made in the London Opera House, which Oscar Hammerstein is building. The picture reproduced in this article shows what kind of building it will be. When I saw it, it was finished up to the top of the first floor and the second story was beginning, some of the steel work already having been completed for that section. It makes an imposing front on the Kingsway. It is five minutes' walk from High Holborn; it is about ten minutes' slow measured walk to the Strand; fifteen minutes to Temple Bar, and the Inns of Court are around the corner; it is about ten or twelve minutes to some of the leading hotels; ten minutes to Drury Lane or Covent Garden, and by taxi, ten minutes to Oxford or Piccadilly Circles. There is no location in London like it for an opera house; absolutely none. The street is a very wide one, as wide as upper Broadway, without any intervening esplanade.

Cleveland.

On my return the following article was handed to me, from the Cleveland Leader of January 11:—

MUSICAL CLEVELAND

REBUKED BY EDITOR.

ARTICLE JUST, SAYS W. G. SMITH, BUT RESULT OF NO ADVERTISING.

Musicians and musical critics of this city are heatedly discussing a recent editorial in THE MUSICAL COURIER, which points the finger of scorn at Cleveland for its feeble signs of musical appreciation and culture.

The article is based upon and enlarged from an interview held some time ago by one of its representatives with Adella Prentiss Hughes. From that it endeavors to show that Cleveland disgraces its name by having no permanent symphony orchestra or music hall.

"I am of the same opinion as the editor of THE MUSICAL COURIER," said Wilson G. Smith yesterday. "Musically, this city is rotten. Everybody must admit that Editor Blumenberg, of the COURIER, can speak as strongly as he likes in condemnation of Cleveland as a city of musical culture and I shall still agree with him.

"However, the recent article, I feel sure, was called forth because musicians of this city have not inserted enough 'ads' in his paper to suit him. He is the czar, or rather his publication has complete control of the situation in this country. So, if he chooses to dictate a little policy to Clevelanders he is privileged so to do."

Paul Teichert, musician and critic, charges that "the autocratic rather than the democratic musical atmosphere here is to blame for there not being a superb music hall and symphony orchestra already established.

"Blumenberg is fighting for the right principle when he declares it shameful that a city the size of ours has no permanent orchestra. He expresses his opinion fearlessly, and he is in a position to do so."

Mrs. Hughes said yesterday that she had granted an interview to the representative of the COURIER, but had not read the story. When informed of the nature of the article she replied:

"I do not want to be quoted as making any specific comment on the article, as that would only

tend to open a discussion and wrangling of a future nature.

"Every one is perfectly familiar with the standing of THE MUSICAL COURIER in musical circles, and those who understand the situation here will know just how to interpret the article."

The first thing I would like to know is, what reason any Cleveland musician would have to advertise in THE MUSICAL COURIER unless that musician had an object to call attention to his artistic standing in his own home, or had a desire to remove to some other large locality and call the attention of the musical world to his record and his capacity. There is no reason why there should be any other ground for any musician to advertise in this paper if he resides in Cleveland. Of course, Cleveland itself, as a musical center, has always been in the shape of a sphere that is empty, otherwise a cipher. I know nothing of musical grandeur that has come out of the city of Cleveland, and Wilson G. Smith says that the city is rotten, musically speaking, while Paul Teichert, a man of fine intellect, says that I am fighting for the right principle when I declare that it is shameful that a city of the size of Cleveland has no permanent orchestra.

That disposes of it. Two such eminent people locally, who know the situation thoroughly, endorse me, and, therefore, whatever Mrs. Prentiss Hughes may say about the standing of THE MUSICAL COURIER in musical circles which understand the situation, can have no significance, particularly as this kind of talk has been indulged in for the last hundred years about musical papers, and that is one of the reasons why their plans were defeated and why they do not exist—those old musical papers; just one reason.

It is always the musician who will lower the standard of his own publication; it is always the musician who befools the nest. The outside world never does it. It is the musician who will sing and play for nothing, and no other professionals so degrade their standing. It is the musician in his clan and clique who will attempt his utmost to destroy the work of the other clan and clique, and just such insinuations as Mrs. Prentiss Hughes issues are the things that could, if there were any power any longer in such statements, destroy music journalism in America, because if this paper had not absolutely remained from the very start independent of all cliques and clans and destroyed all this kind of innuendo, it would not have reached the power it has today all over the world as a paper of influence and standing, of character and judgment, of knowledge and authority.

No one doubts the ability of this paper to secure the support of any musical writer with common sense. It is only a question of money and we can have them all. We have had them nearly all, and some of them could not adjust themselves to the character and the liberal tendency and the independence of the publication, because they were tied down with cliques and claques of their own. That does not affect their literary standing or their personal honor. The object, after all, is to have these communities and cities of America in such condi-

tion musically, intellectually, that the people will get some of the culture that grows out of a symphony orchestra if it is permanent, and sometimes these traveling symphony orchestras give them a slight taste of what they would be enjoying if they had a permanent orchestra, which would always be better so far as each city is concerned, because it would represent an inspiring motive toward a higher culture.

Now, if the musicians or musical people of a town object to such an elevating project, it cannot affect the situation of the world outside; it only can affect that locality. If Cleveland wishes to remain what it is today, musically, it is to be regretted so far as Cleveland is concerned. Outside of that, the world will know nothing of it, and Cleveland will simply be off the map as a musical city and will continue to drag along as it has, without any of that solid and comforting culture in art, and particularly in music, that makes all of us different beings if we absorb it, if we know how to assimilate it, and this is impossible unless we hear it and hear it constantly and hear it always and make it our second nature.

Diatribes, accusations, the attributing of false motives, searching for some kind of a reason outside of the realm itself—all these things will only hurt Cleveland, and if the people there are so small and so dwarfed that they cannot get out of this habit, God bless the good old oil town on Lake Erie, and may it prosper materially as it has forever. All its material wealth will do it no good. Nothing can come of it except self-reproach and, finally, a recognition of all the beautiful town has lost, when musical culture could have been infused into the commonwealth instead of the fumes of its oil plants, the smoke of its factories and the germs that come from the refuse of its canals and wharfs.

Gounod's "Faust."

And now from the ridiculous to the sublime, which is just one little step.

The German papers recently had some very interesting items reminiscent of "Faust." Among others, Knispel, of Darmstadt, speaks of the following as occurring in his city. He says that on February 10, 1861, "Faust" was produced for the first time on a German stage at the theater there, after its performance on March 19, 1859, at the Théâtre Lyrique, Paris. There is no statement given here for the fiasco of that first performance in Paris. He tells us that the conductor in Darmstadt was Louis Schindelmesser, and that from all directions, the intendants, the theater directors, the conductors and the music directors came to Darmstadt to hear the work at the première.

Gounod was advised of the success of his work by Count de Reiset, who was at one time also co-operating with George Banger in the production of an opera called "Donna Diana," which, at one time, was favorably known, and de Reiset received the following letter from Gounod, in reply to his congratulations. We must remember that this was during the period of the Second Empire:

"Paris, Février 1861.

À S. E. Monsieur le Comte de Reiset, Ministre de France à Darmstadt. Monsieur le Comte! Je

ne veux pas tarder à vous remercier de l'aimable empressement avec lequel vous avez eu la bonté de m'informer de la réussite de mon Opéra Faust à Darmstadt, en présence de S. A. R. le Grand Duc, qui est, je le sais, un appréciateur aussi illustre qu'éclairé des arts. Je suis très fier de l'accueil fait à mon oeuvre sur une terre aussi redoutable en souvenirs et en comparaisons, et je m'estime très heureux d'avoir pu, moi Français, revêtir d'une forme musicale sympathique aux Allemands une oeuvre aussi allemande que l'est le poème illustre auquel je me suis attaché.—Je suis également fier et reconnaissant du suffrage personnel que vous avez eu l'extrême bonne grace d'y joindre et je garde votre dans les archives de mes souvenirs et de mes titres. Veuillez agréer, Monsieur le Comte, l'expression de mes sentiments les plus respectueux et tout dévoués. Signé Ch. Gounod."

This letter will be thoroughly understood, as it refers to the usual success of his work, etc.

At the second performance, however, on February 17, Gounod appeared, and it was rapidly rumored about the theater that he was in the loge of the Secretary of State of Hesse, Sire von Dalwigk. At the end of the third act there was tremendous enthusiasm, and the public, which indicated its approval during the performance, arose, calling the name of Gounod, who arose and bowed recognition. After this he appeared on the stage, introduced by the French Ambassador, to the various artists and the director, Schindelmesser, who had written the ballet music for the "Walpurgisnight" in the fifth act. Gounod was so pleased with this that he accepted it as part of the opera. Bote & Bock, of Berlin, secured the privilege of incorporating this in the German editions of the opera. Since then, the firm has written that in the piano arrangement this ballet music was not introduced in the first quarto edition, but was separately published, but, in 1872, when the firm introduced an octavo edition—then this ballet music was finally introduced.

The Margarethe was Amelia Schmidt, who pleased Gounod very much. The tenor was Heinrich Kunzl, who had a lyric voice that suited the part.

The scenic arrangement was in the hands of a machinist named Brandt, who was subsequently engaged to introduce it in Hamburg, Leipsic, Wiesbaden, Stuttgart, Cologne, Mayence, Hannover, Coburg, Stettin, Breslau, Würzburg, Nuremberg, and Zurich.

On the 19th, Gounod returned to Paris, and, before his departure, the Grand Duke Ludwig III of Hesse-Darmstadt decorated him with a gold medal, whereupon the composer said: "Your Majesty: There are words in language that have the value of these decorations, and I must regret one thing only, and that is that I haven't the words of your Royal Highness to place upon my breast together with

this medal to take it back to my country, where I am proud to prove that I have earned this recognition."

The opera was for some time called "Margarethe." The one hundredth performance in Darmstadt took place November 30, 1893. The two hundredth performance of the opera, in Vienna, took place August 3, 1892.

At the Manskopf Musical Historical Museum, in Frankfort, there is a second letter of Gounod on this very same event, and it seems that this very Schindelmesser, the conductor at Darmstadt, was, in 1848, conductor in Frankfort. It will be seen that this letter has a German sentence, and it seems that this sentence is written in a very beautiful hand. This letter was written on the same day that the first letter was written. Both "Faust" and "Carmen" had fiascos at their first Paris performances, so different from the successes of the first performances of our American operas.

Mercredi 13 fév./61. Paris.

Monsieur,

J'ai été extrêmement sensible à la lettre que j'ai eu l'honneur de recevoir de vous ce matin et qui, en m'annonçant une réussite des plus flatteuses pour un artiste Français, m'apporte en même temps le plus aimable témoignage de votre sympathie personnelle. Je vous prie, Monsieur, de vouloir bien dire en mon nom aux artistes qui ont assuré le succès de mon ouvrage, combien je suis honoré d'avoir pu soutenir leur intérêt dans le cours des études qu'on y a consacrées: je serais allé moi-même m'acquitter de ce devoir de reconnaissance, si un travail considérable que je dois mettre en répétition à l'opéra après le Tannhäuser ne me retenait impérieusement à Paris.

Es tut mir sehr Leid, daß ich an einen Deutschen Künstler französisch schreiben muß; aber!!!

Recevez donc, Monsieur, mes remerciements les plus empressés et l'assurance de mes sentiments distingués.

CH. GOUNOD.

American Opera.

This paper has been working for over a quarter of a century for the purpose of generating the proper kind of spirit among American composers in order to acquire an American opera on an American subject, with any kind of music that might be acceptable as adapted for the object and purpose. Every effort has been made to stimulate this kind of work and we have utterly failed in what has been offered to us recently.

Regarding the opera "Natoma," there is very little for THE MUSICAL COURIER to say, except to point out that it represents the unanimous agreement of nearly every paper published in this city, as is seen from the following excerpts from the Evening World, the Press, the Tribune, the Times,

the Sun, the World, the Globe and the Staats-Zeitung:

If there are remote suggestions of Debussy and Puccini at times, what matter?—Evening World.

Perhaps the gathering wearied a bit of Herbert's music and Redding's words toward the end of the three and a half hours taken for the piece, for the applause when the stretch of yellow cloth was lowered for the last time was a mere whisper. . . .

The work itself, from whatever point of view one may choose to consider it, fell flat, and except for superficial manifestation of enthusiasm would have been a fiasco. . . .

But "all the king's horses and all the king's men" could not put real life into this operatic Humpty Dumpty. . . .

It is not difficult to account for the fate of "Natoma." The case is simply that of two novices in the field of grand opera undertaking something for which they were not fitted by training and experience and carrying out their work without the slightest impulse of inspiration. . . .

But there is a vast difference between the skill that is required to compose a few effective numbers for a musical comedy entertainment, in which fun, frolic and various vaudeville features help to keep the crowd amused, and the art that is needed to build a compact musical structure of from three to four hours' duration. A sense of dramatic proportion is essential; a certain expertness in musical character drawing is equally necessary, and, above all, sustained power. . . .

Unfortunately, however, this opera is tiresome from whatever point of view you may look at it—as tiresome to the lowbrow as the highbrow, an ordeal for the unmusical and musical alike. . . .

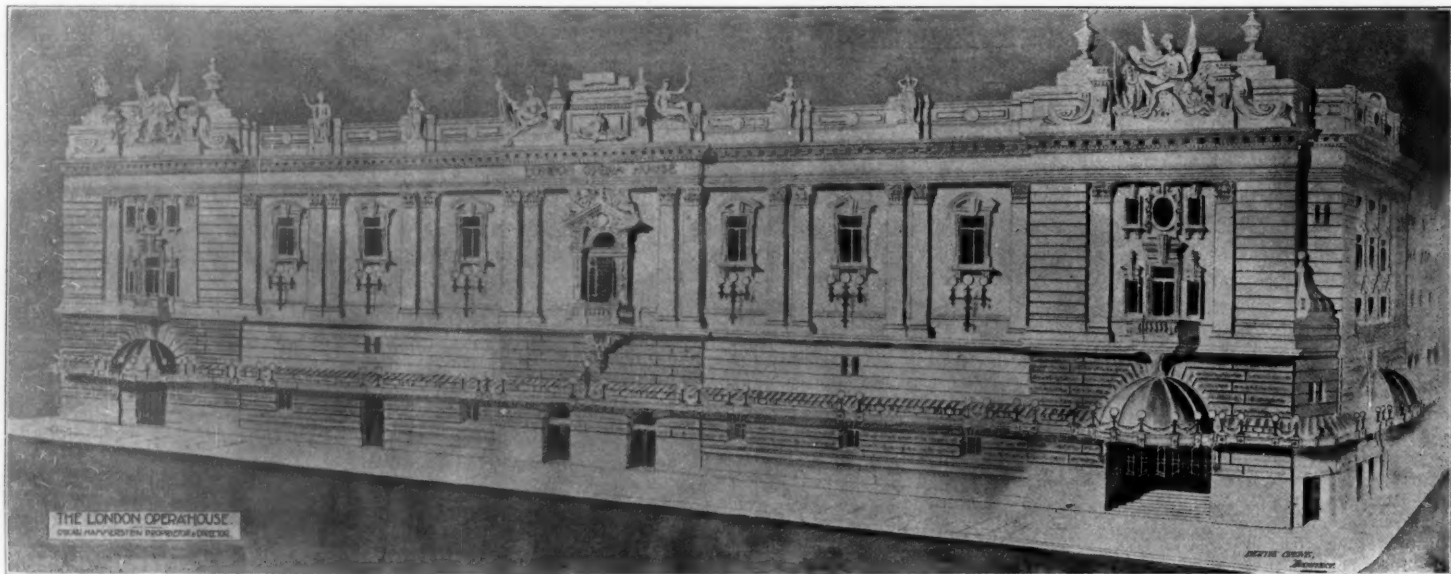
The composer of "Natoma" has followed in the tracks of more or less famous contemporaries in the realm of music. . . .

There is a "glance" theme, illustrating the look of love that passes between Paul and Barbara; there is a drinking theme, inspired, perhaps, by scenes of revelry witnessed in the Lambs' Club; there are various other thematic tags. Moreover, the composer indulges occasionally in purely descriptive effects, such as the gurgling sound produced by the rapid swallowing of alcoholic beverages and the snoring of Don Francisco as he is enjoying his siesta. . . .

Herbert's musical formulae, however, never seem to go below the surface, and his score creates the impression of being a fabric of labored effects without any organic unity. There are some charming episodes, which occasionally savor strongly of comic opera, but they are bound together by pages of absolutely empty tonal combinations.—Press.

He does not once swing himself up to a sustained and passionate cantilena. Hence, the last pages of his first act, in which a situation is violently created calling for a love duet (like that in the same place in "Madama Butterfly," for instance), fail utterly of their purpose.—Tribune.

It will not be surprising, therefore, if to many



HAMMERSTEIN'S NEW LONDON OPERA HOUSE NOW BEING ERECTED ON THE "KINGSWAY," LONDON.

the music of "Natoma" shall suggest the Scotch before it does the Indian. . . .

In some of his music written in neither Indian nor Spanish idioms, Mr. Herbert is less fortunate. Some of them have slipped too easily from his pen, and there is the flavor of comic opera about them. Lieutenant Merrill's song to Natoma early in the first act, "Gentle Maiden, Tell Me," belongs clearly to the sentimental section of a comic opera; so does Barbara's long air, for which a full stage is made to wait in the second act, especially that part which begins "I list the trill in golden throat." Lieutenant Merrill sings an impassioned tribute to Columbus, also in this second act, which is likewise a fine specimen of the Broadway style, though the verses would have doubtful acceptance even in that. . . . He has an undue fondness for explosive effects.—Times.

He has imitated Indian melodies and has made three themes. The second theme is in three-four time and has a sharply marked "Scotch snap" in it. This is the Natoma theme proper. The third theme is in common time and is first heard in F sharp minor. It also has a "snap." . . .

If, on the other hand, one hears in this Indian music echoes of old Ireland and is tempted to connect this color with the blood of the composer, let him not forget that there is a resemblance between some scales used in the music of our aborigines and those upon which many Irish melodies are founded. . . .

Here the composer has plunged boldly into the sea of discordant snarls from stopped brass and has produced what may be regarded as an imitation of Indian music revelling in intervals foreign to our scales. At any rate, the whole thing sounds like Richard Strauss and Debussy engaged in a dispute as to which could go the furthest. . . .

On the other hand, the matter furnished by the purely sentimental and spectacular parts of the book is quite barren of musical results. The Vaquero's song makes a clear appeal to popular fancy and approaches the style of composition made familiar in some of Mr. Herbert's more ambitious operettas. . . .

The juxtaposition of Indian and Spanish color in the score is not altogether happy. The Spanish rhythms and melodic contours are not far enough removed from the Indian to make sharp contrast. Furthermore, the Indian ideas are pushed forward so persistently that they make the exotic scales predominate and the ear grows somewhat weary of them. . . .

The weakest music in the entire work is that devoted to the disclosure of the sudden and overwhelming passion of Barbara and the young Lieutenant. Mr. Herbert has made a sorry assault upon this puerile nonsense and his music is almost as poor as the text. He has equally failed to make anything of the silly song of Paul to Natoma. . . .

If Mr. Herbert could only have thought of them as "Babes in Toyland" we might all have been made happy.—Sun.

That he shows the effect of having been influenced by composers whose operas are of the standard repertory is not remarkable, nor should it detract from his achievement, for others more distinguished than he have trod the same path. . . .

Natoma's fate theme, constantly employed during the work, and the "Hawk Song" are avowedly Indian, though it must be confessed that the former music seems more Scotch or Irish. . . .

In the first act the impression is created that the composer is striving to avoid the lightness followed in the writing of musical comedy, with the result that he is sometimes diffuse. It is as though he were trying hard to say something musically important that could not be identified with anything composed for the many inconsequential operettas bearing his name. . . .

After avoiding the operetta pitfalls in the opening act, where the principal numbers assigned to his

leading characters are in anything but set aria form, Herbert treads dangerously near that ground in the second act. . . .

The prelude to the third act, though suggestive of other compositions, . . .

The music to the dagger dance is strangely suggestive of "Salome."—World.

Paul's theme (a broken ascending chord, suggesting in form the theme of Julien's love in "Louise"), . . .

Then occurs the one blot on the act, the entrance of the American sailors. Luckily we are spared by elision their chorus "Blow, Boreas, Blow!" with its sprightly reference to "Old Scylla and Carib" (Alas, Charybdis!), but there remains Paul's apostrophe, "Columbus! Led on by hand divine," concluding with a pledge to Barbara as Columbia, which tenors may like to sing, but which is altogether at variance with the aim and style of the rest of the act. We are glad to forget it in the return of the delightfully Spanish dance music. . . .

The love motive of Barbara and Paul, a rather Tristanish phrase, ushers in the finale.—Globe.

It was no chance that led Herbert into writing operettas, for we would say that after this attempt



FROM LEFT TO RIGHT: JOSEPH D. REDDING, WHO WROTE THE "NATOMA" LIBRETTO; ANDREAS DIPPEL, GENERAL MANAGER, PHILADELPHIA-CHICAGO GRAND OPERA COMPANY; CLEOFONTE CAMPANINI, GENERAL MUSICAL DIRECTOR, PHILADELPHIA-CHICAGO GRAND OPERA COMPANY, AND VICTOR HERBERT, COMPOSER OF "NATOMA."

at grand opera the weight of his talent lies in the domain of the jolly and the buoyant. The melodic fount flows less richly and not as freshly as in his lighter works. . . . The score cannot be called complicated. . . . One example is the syncope in the "Vaquero Song," which bears resemblance to the adagio of Dvorák's "New World" symphony. . . . Through piquant flavoring, palpable operetta melodies are raised to a higher plane in Act II.—Staats Zeitung.

The facts regarding these operas here are dependent a great deal upon the environment. In the case of the one opera, "Natoma," it could not have been expected that the big White Way (Broadway) could properly inspire any one successfully to create a work of art. It has not been done up to date and it was really expecting too much to look for it in the case of "Natoma." It would have been an incongruity, and it appeared in its true light as a logical sequence. Great, wonderful, structural, artistic creations cannot come from the Tenderloin.

In the case of the Boston opera, "The Sacrifice," the very other extreme presented itself, for here the outcome is derived and is a growth of very restricted theories regarding art and a prejudice that runs directly contrary to that spirit which has been productive of art in Europe and Asia. We cannot enter into the details of this matter. Among those who have written on aesthetics and those who have attempted to supply the psychological analysis or the chemico-mental process, the same results are always obtained, and that is, certain extraction and certain environments, the well known theory

of heredity and environment, and it will be impossible to derive other than the logical results. Those of New England are not in the direction of passion, color, enthusiasm, and all those concomitants that are requisite in a musical work, particularly when it is to be an opera in which these ingredients are a phase and fundamental necessity, even before the first steps are taken to formulate the work itself and write it.

But even before that, both these operas, "Natoma" and "The Sacrifice," indicate that there was no formulative process, which makes them patchworks, sudden momentary gleams being the only evidences of a temporary mental affinity to the occupation of opera composition.

The next thing is that we work in a groove or stencil. Here are all operas written on a period which is not in sympathy with America; which has nothing to do with the efforts to build up a great federal nationality; with the effort that culminated in a civil struggle the like of which the world never had heard of before, to guarantee freedom for every human being living here; with a struggle to

erect a government, a nation that should be free from the taxation that destroys national life—not one of these operas has been built up on a subject that idealizes our character as Americans; not a hero appears, not a hero in any scene; even our Indian and his mythology are entirely disregarded, and there have been no indications whatever that the poetry emanating from us, the poetry of our discovery, the poetry of our early evolution, the poetry of our War of Independence, or 1812, our Mexican War, our Spanish War, leaving aside entirely the Civil War—none of these questions has ever protruded, has ever been thought of, has ever been considered.

There is no desire here to go into this question hypercritically, but the paper has many times called attention to the tendency of our American composers to

go to foreign subjects and to overlook entirely the epic of this nation.

Probably there is none, after all. Probably it all has been a struggle for the purpose of obtaining material position and power, and for this reason it is impossible to create a great art work. We have, probably, on this paper placed the wagon before the horse. We expected something which, under conditions, is impossible in human nature, for the human mind is just as much subject to the laws that affect us physically as the brain is. Let us admit that that is our own conclusion, notwithstanding all the attempts of philosophy to give us a great psychical and mysterious mental foundation. That which is psychic comes from the physical, and the influence upon both comes from the same sources, one being the result of the other, anyway, just as the other has its bearings on the former. We have been doing all we could for the last fifty years to pile up tremendous material wealth, and there is not today in the United States an artistic monument to George Washington, the nearest approach to it being the equestrian statue in Union Square, New York, the others all being rather disgraceful evidences of a popular taste that would tolerate them. Most of our equestrian statues are a sad comment upon what the people will stand for. As to the other statues, such, for instance, as the one of Lincoln in Union Square, the quicker they are removed the better it will be for the eye and intelligence of every person who is compelled to get near to them. Most people do not see it, thank heaven, and those who see it do not know what it means, except that

it might be a discarded patent medicine advertisement. How are we going to get any American opera under these conditions, and these are only some of them?

The musical structure of these works so far is also very indefinite. Whatever form appears is of a very small and insignificant outline and there is not a great moment to be found musically; in fact, there is nothing momentous about any of these works. It is impossible without greater damage to yourself to compare them with such things as d'Albert's "Tiefland" or works of Richard Strauss, or even the lighter operas of the Viennese school, and with this we must dismiss the subject for the present.

Let Us Reflect Further.

There is no record available to show the number of telegrams of condolence that have been received by the composers of American operas whose productions have not succeeded in the recent efforts to place American art to the fore, but, no doubt, the other American composers, especially those who have sent their compositions in for the Metropolitan Opera House prizes, if they have not sent telegrams of condolence, should reflect seriously as to the manner in which their own scores have been created. Is there any one of these composers—and THE MUSICAL COURIER has called attention to this point very frequently of late—is there any one of these composers acquainted with the technical stage art, with the technic of the drama, leaving aside the technic of orchestration, the technic of the voice and the technic of operatic construction? These are just a few matters that THE MUSICAL COURIER has recently been calling attention to, and these are points in opera that are under complete control by men such as Mascagni, Puccini, Massenet, Richard Strauss, Leoncavallo, Giordano, d'Albert, Franchetti, Humperdinck, a half a dozen Russians, and the composers of the Viennese light opera school. Each one of these men is not only a musician, although some of their operas have not succeeded, some of them—but each one of these men is not only a musician but is an expert in stagecraft and in dramatic science and even in the details of stage setting and stage machinery. They have all studied these aspects of the question of public demonstration in the theater and the stage. They have been brought up in that atmosphere.

Now, the question is asked, how far our American composers who have sent their compositions in to the Metropolitan have made serious study of these questions that are not only art questions, but also questions of science; how many have studied on the stage; how many of them have been occupied on the stage; how many of them ever have been in the position of what is called, *repetiteurs*; how many of them have studied the varieties of operas, and how many have heard operas repeatedly, the same operas, and have not only heard them as auditors, but intimately at rehearsals and studies? Some of them probably only know these works from the piano scores, which, of course, is wellnigh nothing. That is only skimming the milk.

Furthermore, we have not mentioned Debussy and Dukas, Saint-Saëns and Charpentier. How many of these people have studied the Debussy scores; how many know a Dukas score; how many of them know "Carmen" or "Faust," not simply sitting in the body of the opera house to listen and studying from the piano score—how many know these successful operas? How many are infected by Wagnerism, which does not fit the operatic question at all, but is an art to itself, which we know as the music drama—in fact, is also a science and one of the most sublime studies in music that can at present be conceived—this study of the welding of the drama and the music into one art work. How many have studied that feature of the stage and music? We do not mean to sit down at the piano

and play the "Walküre" and sing or hum a song of Sieglinde or of Hunding, we mean a study of the whole work as things are studied in universities and in government or celebrated conservatories.

Another thing we desire to say and that is, that the men who are at work on such great problems can afford to have fiascos now and then. What difference is it to Puccini, when he has succeeded with a half a dozen operas, that he should once fail in gripping a subject? The failure of "The Girl of the Golden West" does not mean the failure of "La Bohème" or of "Tosca" or of "Manon Lescaut," or "Butterfly." They still continue in the progressive repertory. Massenet can afford to fail with one after having written fifteen or twenty operas. So can Saint-Saëns. So can anyone who has attained a dignified position as a composer of opera. There is a logical reason even for a casual failure, and no one would go so far as to claim that all of Beethoven's compositions are successful, for they are not; that all of Brahms' works are successful, for they are not; or that everything that Verdi had written was successful, for it was not and could not have been. Fifteen or twenty operas of Verdi have been shelved, but he could afford it after having made "Trovatore," "Traviata," "Rigoletto," "Aida," "Ernani," "Otello" and "Falstaff." Why shouldn't Verdi fail here and there among such pyramidal constructions as these operas represent?

We are not at present looking at encyclopedias, but there must have been many failures of Donizetti operas, probably fifteen or twenty, but "Lucia" alone justifies all those. Bellini could have written one hundred operas and would have been immortal with "Norma" alone, but our American composers cannot afford to fail because the question has been made a personal one. It is not the opera here which stands before the public; it is the composer, with his cliques, his friends, his associates, his personal influence, his social backing, his clubs, his friends on the papers, his publishers and his, what we call in American politics, "pull," and there was not a particle of "pull" in "Traviata"; there was no pull at all with poor Bizet's "Carmen," which failed the first night, too, but it could not have failed forever; there was no "pull" in Gounod's "Faust"; there was not a particle of "pull" in Mozart, and he had no income from light operas or from publishers' royalties. He didn't even have the ruled paper to write the last parts of "Don Juan"; he had to rule the paper himself; he was too poor to get the paper.

We advise some of our American composers who are not acquainted with these necessary details of operatic structure, even though they be gifted musicians, to withdraw their scores unless they absolutely feel themselves competent in the mastery of this intricate subject of opera. Towers' book shows that over 24,000 operas have been composed and published, and of these 24,000 operas not one-quarter of one per cent. are on the living list; that is, of the 24,000 and odd, there are not fifty on the repertory. And with this facing him, how can any one not acquainted with the science of stagecraft, no matter what kind of a musical composition has been grafted, expect to produce a successful opera nowadays?

The stagecraft of d'Albert's "Tiefland" is one of the most accomplished cases of operatic science of the modern day. It could not go in this country, first, because the Germans do not support opera in America, and our own opera population here has no sympathy with the higher forms of musical composition. It is a wonderful model for an American composer if he wants to do operatic work under modern conditions; but not one of our American composers will ever succeed if he is as defective in stagecraft as Philip Hale shows Mr. Converse to be.

After all, music doesn't grow under artificial competition; it is a spontaneous expression of hu-

man feeling. As this paper stated last year and as other people long before us have stated, because otherwise we would not have known it, art comes from the inner impulse to do something; not from the outer bid to be paid for it. It is not a question of financial success; it is a question of personal satisfaction, it is a form of truth. Money plays no role whatever in the question of art. Even when our American millionaires pay a half a million dollars for a Rembrandt, it is no indication of art. The only art that is in it is Rembrandt's art, for which he was not paid. He died a poor man. Recently someone stated in a paper here that our American purchasers of pictures are not patrons of art, but patrons of art dealers. Whether these pictures would ever be bought or not would not change the fact that Rembrandt painted them and it would not change the fact that he received comparatively nothing for them. He died a poor man, as John Sebastian Bach died, as Beethoven died and Mozart and Schubert and Berlioz and Millet and other great minds in painting and sculpture and music. \$10,000 for an opera is a very high price, but sometimes it is very cheap compared to the ten cents not even paid for a rejected manuscript, as many of those great compositions at one time were considered.

Whenever the American, who has the genius, comes along with his opera, that will be the American opera, and it will not be advertised in the papers in advance, and there will be no necessity for a \$10,000 prize. It will be like all the great operas of the past except in those cases where the composer had already proved to the world that he was an operatic genius, but his first venture must come fresh from the soul without any boodle in it all.

BLUMENBERG.

THE cause of American opera is lost for the present, even if Mr. Nevin's one act opera, "Twilight," should succeed, which we hope will be the case. That would not affect the question that those operas that have been brought forward as standard grand operas have in each instance gone to pieces. The failure of "The Girl of the Golden West" was the failure of a successful composer. It does not affect the question of American operas. Besides, what object is there in constantly having those Spanish-Mexican themes? Is there nothing that is really American that can be taken as the subject matter? If we are going to take into consideration the tender susceptibilities of people of foreign nations and avoid our Revolutionary War and our War of 1812, because at present we are friendly with England, we had best drop the matter altogether. But there are American poets who have written beautiful stories and there are American prose writers who have given us good subjects. There is Cooper alone. The Indian is a greater hero than some of those bruisers that lived on the border and that were not American. America is full of epics, but we never appreciate it. Pocahontas, King Philip, Tecumseh—we can go right into the living human being who did great things as far as his limited opportunities went. The heroic life of a New York daily music critic would be a good subject. In the first scene of the first act we could copy "Faust" by having him seated at a desk in the dark, with a lamp over the encyclopedia, searching for facts to write up programmatic notes for orchestra concerts. His daily life would be a splendid first act—in fact, a good one act opera could be written on that subject, with a chorus of musical people begging him on their knees to stop it.

MADAME TETRAZZINI holds that "singers should marry singers." A soprano and a basso, or a tenor and a contralto might jolt along together in comfortable matrimonial harness, we admit, but a soprano and a tenor—never! History shows only one or two notable exceptions, but they merely prove the rule.

THE PHILHARMONIC SOCIETY CONDITIONS.

Besides owing thanks for the results obtained through his system of drilling an orchestra, the musical community of New York City is under obligations to Gustav Mahler also for having selected as concertmaster of the Philharmonic Theodore Spiering, who during the last two weeks while Mr. Mahler has been ill (which illness, we must regretfully state, still continues) has conducted the Philharmonic concerts in New York and other cities, Washington, &c., including several Beethoven symphonies that were not rehearsed, Consolo's performance of Martucci's concerto, unrehearsed, Hutcheson's performance of MacDowell's concerto, unrehearsed, to the satisfaction of the public and the press. As an experienced musician, as a violinist who has occupied important places in important orchestras, beginning with Theodore Thomas', as a leader himself here and there periodically in various places, Mr. Spiering has been competent to do this work without disturbing the Philharmonic equilibrium, and, in fact, curious to relate, the concerts of Sunday a week ago and last Sunday (particularly the last one), both under Mr. Spiering's direction, represented the largest receipts of any Philharmonic concerts for a long time past.

There are statements made by authority that Mr. Mahler has not signed for next season and shows the usual disinclination of the European of mature age, who comes here and who cannot find himself capable of assimilating our conditions, having been born and having developed and lived the better part of his life in Europe.

In many circles it is looked upon as desirable for Mr. Mahler to continue, but if he should retire, the opportunity now presents itself, through Mr. Spiering's successful work as temporary conductor, to deliberate the question of his availability, unless, indeed, the relations of Mr. Spiering with Mr. Mahler are such that he must refuse to consider any proposition that would seem to intimate or indicate that he has even contemplated the successorship of Mr. Mahler, after having been brought here by him as concertmaster. This being the case, the probability is that Mr. Spiering, appreciating the delicacy of the situation, would not consider the successorship of Mr. Mahler at this time, and it seems necessary for the Philharmonic to take steps to secure some conductor, although under the present conditions, an American might be sought in place of a foreigner again.

Under the present conditions, with about seventy per cent. of the orchestra of the Philharmonic not included in the membership of the society, but merely engaged as performers and players; not interested in the future of the society; not bearing any other relations to the society except merely that of musicians hired for orchestral work in all organizations that are not permanent,—it behooves those who are the stockholders or the owners of the Philharmonic,—those fifteen or twenty-five musicians, with an executive committee controlling the body,—to look to some kind of a reformation that will enable the Philharmonic Orchestra, as an orchestra entirely apart from this organization within it, and apart from this *imperium in imperio*, in conjunction with the ladies who have indicated such an anxiety to see the Philharmonic successful, to consider this question of conductorship more seriously than at any other period in the history of this society.

Should Mr. Mahler's successor be a European conductor, brought here temporarily without any other foothold and without any interests in American musical development, merely as a kind of star conductor to attract people through the semi-sensational spirit of such an engagement, or should he be an American who has indicated—no matter who he may be—his adaptability, any one of the number of Americans who have reached that development of a musician indicative of the knowledge to conduct such great works as Beethoven symphonies,

Strauss tone poems, accompaniments to important concertos, standard overtures and, in fact, the kind of a repertory which is embraced in the scheme of the Philharmonic?

The fact that Mr. Spiering bears relations to Mr. Mahler that might make his engagement impossible under these delicate conditions now prevailing (notwithstanding the triumphs that he has obtained in this responsible position into which he was suddenly projected) does not signify that we should again search Europe for a conductor. What is necessary now in the Philharmonic is an immediate recognition of the fact that the orchestra must maintain its unity inviolate, subject to such natural revisions that must take place in every orchestra which wishes to make progress, and it should secure a conductor, if Mr. Mahler does not continue, who is identified with such a feeling of permanent interest in the organization and in music in New York and America as to avoid this constant change of conductors, particularly the introduction of foreigners who naturally cannot feel in sympathy with our views and ambitions as is the case, most naturally, with any one situated as Mr. Mahler was and is.

SINGING FOR JOY.

A few days ago a petticoated philosopher, writing to one of the New York daily newspapers, counseled her fair readers to avoid anxiety and worry. Her advice was not merely that of Shakespeare's Gratiano:

With mirth and laughter let old wrinkles come, but she, being modern and female, had ideas beyond the creative powers of just a sixteenth century man. Said she, "Sing while you bathe." We regret now that we did not read beyond the headlines.

The article appeared to be too delicate for perusal in public, and in the scrimmage that accompanies the act of getting out of a New York street car we lost the newspaper. We are ignorant, therefore, of the music prescribed for those ablutionary rehearsals. Was it "The Meeting of the Waters," "Rolling in Foaming Billows," the prelude to "The Deluge," Handel's "Water Music," or only "Shall We Gather at the River?" Perhaps the actual song is of no importance. We suppose it is necessary to avoid gurgling and cultivate a liquid tone. Above all things, our vocal Venus emerging from the foam must be joyful.

In fact, this joyfulness of singing has been the theme of several eminent vocalists of late. One perennial farewellist told a reporter: "It is a joy to me to sing. I sing as the birds sing. And it adds immeasurably to my joy to find that my singing gives joy to others." Now, there are a great many birds that sing, after a fashion, though the only song birds held in esteem are male. Does the lady who sings so joyfully imitate the male thrush, the he canary or the gentlemanly extinct dodo?

There is also a world famous tenor of Herculean limb and avian brain, who likewise finds joy in singing. And it adds to his joy to find that his caroling makes others joyful. So universal is the rapture at the sound of his idealized bleat that managers are compelled to shut him up in theaters and impose heavy fines on all those who crush past the doorkeeper, interrupting the joyful sounds of that joyful man's voice. Even the sight of an immense opera house full of wretches who have been mulcted of thousands of dollars in penalties for intruding on the tenor while he was working off his superabundant joy does not seem to sadden him in the least. If he would only go to the Himalayas or the Canadian Rockies and sing his joyousness to the fleeting clouds and the eternal hills—far, far away, where no human being could be fined for intruding on his glottic orgasm—then would the wilderness break forth into gladness and the mountains be filled with mirth, as when Olympus of old

rang with the inextinguishable laughter of the gods.

But he is too generous to keep his joy all to himself. He is unlike that selfish woman in Baltimore who entered a Methodist church in the night a few weeks ago. Hers was a solitary muse. Alone in the empty building, she turned on the light, started the organ, and to her own accompaniment sang her joyous lay, like the nightingale, long after other song birds had gone to roost. The policeman who appeared in the course of time interrupted the recital, evidently thinking the woman unbalanced. And there were scoffers who believed she had imbibed some of those exhilarating juices distilled so potently in Maryland. But we, being wiser, know that it was the joy of singing which alone compelled the singer to seek relief in song.

So great is the joy of a singer while singing that Artemus Ward even made a joke about it. Said he: "I like music. I can't sing. As a singist I am not a success. I am saddest when I sing. So are those who hear me. They are sadder even than I am." It was a funny idea of Ward to think that those who heard singing could be sad. Artemus very well knew that every one who hears singing is intensely happy. Singers believe that to be a fact. We have heard many of them say so. We must admit, however, that we have heard singers expressing very great joys which we failed to feel.

We have heard of those who recommend music during meal time. We do not refer to a Hungarian orchestra for the hungry, however appropriate that felicitous but jejune pun may sound. We desire the eaters themselves to sing between courses. The well known song, "When the Swallows Homeward Fly," was designed for just such purposes. And the market is flooded with drinking songs which deal with the merits of red, white and fizzy wines in particular, and also pay an occasional tribute to beer. For those who prefer the inoffensive liquid common to the throats of the entire animal world there is the wholesome ditty, "The Old Oaken Bucket."

We might also call attention to the many worthy cigarette songs that are suitable for post prandial execution, during which period a tenor of sentimental instincts might deliver, "Drink to Me Only with Thine Eyes." Of course, there are voices that are undesirable as vehicles of musical expression. Nature plays such pranks now and then, and sends into the world the freak individual who has an unreasonable desire to sing, but no voice worthy of a singer. We heard of a man who sought a divorce from his wife on the grounds that she persisted in singing hymns day and night. She was brought into court. The foreman of the jury said, "Sing." She sang. The judge at once exclaimed, "Sing Sing."

THE present renewal of persecuting the Jews in Russia, which will continue periodically, reminds us that Jewish members of Russian Army bands never can become leaders because they are not Russians; not because they are not fit; furthermore, no army band can number more than one-third Jewish players, probably because if more than that number the band would put on its permanent repertory that former American popular song, "All Cohens Look Alike To Me." Jewish army physicians are limited to five per cent. of the total number of physicians. Well, five per cent. is not enough, anyway. The process of driving the fittest out of a country reduces the capacity for competition and gives power to those countries that absorb the rejected fittest. See the history of New England, of the Western Reserve, of California and of the west coast of South America. There is no reason why any country should protest against Russia's desire to decimate its national intellect. All the past protesting has, seemingly, brought worse results than could be even anticipated.



VARIATIONS

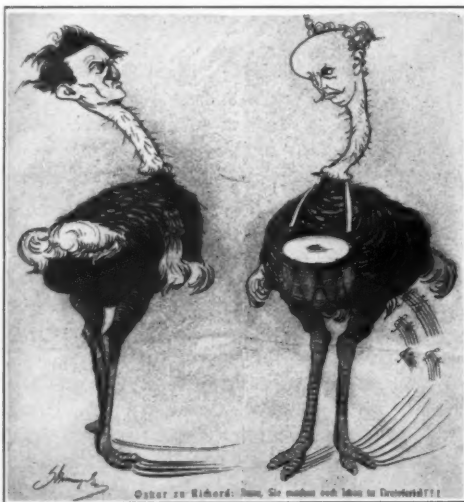
Rare Philip Hale—who threatened to fill me full of rum when I saw him in Boston last week—is the author of an erudite article called "Music Through Hypnotism," printed in the admirable Boston Symphony Program Book of February 10 and 11. A singular experiment, says Rare Philip, was made on the stage of the Paris Opera Comique, in 1904, when Professor Magnin hypnotized "Mme. Magdeleine G.," and she portrayed by gestures, posings and steps the sentiments aroused in her by Franck's sonata, a piano piece by Grieg, the Bach "Air," done on the cello, songs sung by the Misses Cesbron and Garden, an unfamiliar poem recited by Louis Bouilhet, "Siegfried's Funeral March," Schubert's "Erlking," Chopin's "Funeral March," etc. Furthermore, the Hale "Music Through Hypnotism," quotes Dr. Jean Baptiste Lamarche (Paris, 1815), who knew of cases where catalepsy had been cured by the sounds of lively and exciting music; Dr. Duval, who restored a woman of sixty years by having Christmas carols sung in her presence; Dr. Beaux (Paris, 1855), who, in 1841, magnetized a sixteen-year-old Miss A., and another girl called "Brillante" by the operator, and caused them to sing with *messa di voce* and to interpret well arias sung by Malibran. For once, it looks as though the Rare One had been caught napping, for he fails to marshal in his customary processional profusion these facts relating to suggestion and music:

Thales of Greece found music to be a mighty aid against the pest. Ismenias of Boeotia used flute solos for curing backache. Asclepiades was a homeopath, for he restored the hearing of the deaf by exposing them to terrific trumpet blasts. Five centuries before Christ, Marianus Capella (of Carthage) first tried to cure insanity with music. Theophrastus asserted that the only antidote for the bite of poisonous snakes was music. Timocrates believed in the therapeutic qualities of the flute. Marianus Capella, the alienist aforementioned, held also that song could drive away fever. Dr. Fagon, of Paris, assisted by Lambert and Lully, directed tonal vibrations at cases of paralysis, hysteria and the falling sickness. Misson, in his "Italian Journey" (1668), tells of a nobleman who alleviated his sufferings from gout by having servants beat rhythmically on instruments of percussion. The notorious Dr. Graham advised music as a specific against sterility. Mesmer used it in his magnetic cures. Homer relates that Clytemnestra remained pure so long as a Doric musician was near her. Alexander was inflamed to warlike fury by the chant of one of his two court musicians, and again soothed into peaceful quiescence by the soft song of the other—or, at least, so Dryden tells us in a poem set to music by Handel. Plutarch, too, was moved to martial emotion through music, while, on the other hand, Terpander quelled a rebellion with his playing. Pythagoras of Samos induced sleep with songs he composed—by no means an exclusively ancient custom. The Mongolian Nomads played persuasive violin solos at those obstinate camels (with anachronistic tendencies), who refused to suckle their young. Switzerland, Styria, Palestine, and some other countries have "milking songs"

said to induce a lavish lacteal flow. Shepherds all over the world sing for their sheep to keep them quiet during shearing.

On the other hand, Molière ("Monsieur de Pourceaugnac") and Rabelais ("Pantagruel") ridicule the idea of effecting cures of any sort through song.

According to Dr. Gordon, of Havana, a modern investigator, each instrument has special qualities from the therapeutic point of view. Whereas the violin is well adapted for hypochondriac and melancholic subjects, the bass-viol is said to have mar-



THE STRAUSS FAMILY—OSCAR AND RICHARD.

velous effects in cases of nervous atony. It is similarly beneficial for phlegmatic and mystic states. The harp is useful in hysteria; the flute against thwarted passions and the beginnings of tuberculosis. The oboe tones up the system and soothes a mind unbalanced by loss of fortune and exaggerated passions. The clarinet is good against nervous depression. The French horn calms anger. The trumpet is effective against the delirium of persecution. The cornet combats languor and laziness, giving energy and activity to the functions; it is useful against obesity; the trombone against deafness. The drum may be employed in nervous affections, especially those of the spinal column leading to locomotor troubles.

Is that enough, oh Philip of Macechusetts?

A Garden-plot: "Louise."

If there is one thing on this vocal globe which the compiler of "Variations" would go miles out of his way to avoid, at any time, it is the deep sea style of song beginning with a description of the natural phenomena of the bounding main, following with an account of the arrival, departure, or pathetic absence of Jack, and winding up, after every verse, with a sailor's refrain of "Yo Ho," "Heave Ho," or "Yo Heave Ho."

Real indeed must be the sense of humor possessed by Carl H. Tollefsen, of Brooklyn, who calls

himself "a violinist by trade," and sends me a copy of the Stamford, Conn., Daily Advocate of February 21, containing a report of the concert given there the evening before by Mr. Tollefsen, Auguste Schnabel Tollefsen, piano, and Willy Lamping, cello. After remarking ungallantly that "music loving Stamford was conspicuous by its absence from the concert despite the excellence of the program," and adding cheerfully that "the hall was very cold and the piano was frightfully out of tune," the Daily Advocate continues: "The first number was a Schuett suite, the first movement being in andante and the second in allegro. The second movement contained a difficult pizzicato well executed. For an encore, a melody from the works of Halvorsen was played. Three cello solos followed this selection. The first, the entire act (entre act!) from 'King Manfred,' by Reinicke, was well executed. . . . 'Hetzstanz,' by MacDowell, was rendered by Mrs. Tollefsen with excellent force and technique. 'The Lark,' a composition of the French romantic school, by Glinka-Balakirew, was the other number played as a piano solo. This composition, like all of the French school, lacks real musical beauty. It contained a prolonged trill, which reminded one much of Busoni's rendition of Paderewski's 'Campanella.' The cellist next rendered a cantabile in a slow singing movement."

Arizona boasts of a man who hasn't a single tooth in his head, but plays the xylophone better than any one else in the world.

A sign in the window of a music school on Columbus avenue bears the legend: "European Grand Opera and Voice Culture." Is there no voice culture in European grand opera?

Karl Ettlinger shows amusingly, in the Frankfurter Zeitung, how the "Rosenkavalier" première in that city affected two of the listeners:

"They say that the outfitting cost 40,000 marks."

"Whose outfit?"

"There comes Prince Alfons. He's the one who plays in the orchestra at the Wagner festivals."

"Nonsense. You mean Prince Ferdinand. He's a fine violinist. They say he plays better than Caruso."

"My grandfather was at the dress rehearsal and says he liked it."

"Indeed? I paid thirty marks for my ticket to-night and think it an outrage. But what would you? One has to be seen here, just as one had to be seen at the somnambulistic dancer's soirée last week."

"Do you see Strauss up in that loge?"

"That tall, thin one?"

"Yes."

"Heavens! he's composed all the hair off his head, hasn't he?"

"Is Sophocles here—the chap who wrote the text?"

"You mean Hofmannsthal."

"Well, they are two of a stripe."

"They say that Bender is great as Ochs von Lerchenau."

"I wouldn't like to be named 'Ochs von Lerchenau,' would you? What's that bed for, on the stage? A bed down here for me would be better."

"You always had a sleepy intellect."

"I can't understand a word. It sounds to me as though they're singing the encyclopedia."

"The text is so excellent that it would make a splendid comedy all by itself."

"I believe that; I, too, would prefer it without the music."

"While Ochs is having his wound bandaged, the muse is bleeding to death."

"If you don't stop your stupid jokes I'll—"

"Do anything you like, only don't present me with the piano score."

"That would be casting pearls before—"

"Please speak louder, or else I'll be able to hear the music."

"Isn't that a lovely waltz?"

"The more of it I listen to, the greater grows my admiration for—Lehar."

When the Philharmonic Society journeyed to Princeton recently to play for the collegians there, the enthusiasm of the boys knew no bounds, and at the close of the concert they chorussed the customary Princeton yell, winding up this time with a complimentary "Rah, 'rah, 'rah, Mahler; 'rah, 'rah, 'rah, Philharmonic." As a matter of fact, owing to illness, Gustav Mahler was miles away from the concert, and Theodore Spiering wielded the baton as the regular conductor's unannounced substitute.

In addition to the three Arthur Hartmann songs sung in Paris recently by Charles W. Clark, the same composer has in his portfolio "In a Gondola" (Browning), "A Child's Prayer" (Herrick), "I Loved a Lass" (Withers), "A Ballade" (Davenport), and settings of various poems by Rossetti and Whitman. This is the first and final hint to publishers.

"A very bad violinist, on one of his journeys, encountered three wolves. To one he threw his bread, to the second his meat. Finally, he took his instrument from its case; the wolves dedicated themselves to the flight. If he had but commenced there, he might have saved himself his supper."—Revised Italian Chronicle.

Beethoven's third piano concerto presents one of his minor works. (This is a deep paragraph, designed only for those of keyboard ken.)

Fermentation Note:—Richard Strauss' grandfather was a beer brewer.

Very tenderly, Jarro, a writer in the Roman paper, Vita Teatrale, tells these two Mascagni stories:

The daughter of Maestro Mascagni, a little girl, said one day to her father:—

"They tell me that I resemble you."

The maestro:—

"Bambina, for your age you are mighty presumptuous."

Mascagni is credited with saying of his son, who played the violin: "Already he shows the genius of a Mozart; with time he may resemble his father."

Alfred Hertz, pale and distraught, was found leaning up against one of the foyer doors at the Metropolitan during a recent Wagner performance conducted by Arturo Toscanini. "What's up?" asked a friend. "Mein Herz blutet" (My heart bleeds), answered Alfred in excellent German.

If a polite question be permitted: "Dvorák's 'New World' symphony is his fifth. What in the world has become of the other four?"

In the vocal score of Frederick S. Converse's new American opera, the dedicatory inscription reads:

To my wife,
"The Sacrifice."

Two examples of dialogue from "The Sacrifice":
Tom Flynn—"Well, boys, 'twas a great fight we had last night."

First Soldier—"You're right, Tom Flynn! We gave 'em hell."

Male Chorus—"Ha! ha! ha! ha! We gave 'em hell."

Tom—"Did ye see that ghostly Indian devil chase little Jack 'round the garden?"

Jack—"You lie, you Irish scarecrow . . ."

Chonita—"You are welcome, Captain Burton."

Burton—"Thank you, Senorita. Have you safely passed another day?"

Chonita—"Quite safely, Senor."

Burton—"And your poor aunt, is she not better?"

Chonita—"A little, yes. Bring a chair, Tomasa."

The most unkindest cut of all occurred in the lobby of the Metropolitan Opera House at the "Nattoma" performance when the official "books o' the



"Sträupchen . . . ?"

(From Berlin Ulk.)

opry" vendors called out: "Here y'are—here y'are—correct translation of the libretto."

Count that day lost and gone—to waste forevermore
Which fails to bring at least one Yankee opera score;

And doubly, trebly grieve for that libretto lean
Where California does not figure as the scene.

LEONARD LIEBLING.

SUPPORTING THE ART.

[From the Musical Courier Extra.]

Here is an encomium that hardly requires any comment. It is a list of artists who, during the season of 1911-12, will play publicly before the world of music the Mason & Hamlin concert grand pianos all over the United States. Each of these names is a musical value and carries with it a power and influence that must be reckoned with in the musical life of our nation. This list shows what supporting art, in its practical sense, signifies. The list is remarkable for its quality and its numbers:

- | | |
|---------------------------|-----------------------------|
| 1. Harold Bauer. | 19. Arthur Shephard. |
| 2. Rudolph Ganz. | 20. Ernst R. Kroeger. |
| 3. Vita Witek. | 21. Frederick B. Morley. |
| 4. Heinrich Gebhard. | 22. Walter Spry. |
| 5. George Proctor. | 23. Allen Spencer. |
| 6. George Copeland. | 24. Theodora Sturkow-Ryder. |
| 7. Charles Anthony. | 25. Glen Dillard Gunn. |
| 8. Max Landow. | 26. Thomas Whitney Surette. |
| 9. Emiliano Renaud. | 27. Frieda Siemans. |
| 10. Antoinette Szumowska. | 28. Raymond Havens. |
| 11. Edouard Celli. | 29. Carl Stasny. |
| 12. Rosalie Thornton. | 30. Mary Wood Chase. |
| 13. Edith Thompson. | 31. Ruth Klaubel. |
| 14. Richard Platt. | 32. Marx Oberndorfer. |
| 15. Helena Lewyn. | 33. J. Erich Schmaal. |
| 16. Ethel Altemus. | 34. Della Thal and |
| 17. Mary Cracroft. | 35. William A. Becker. |
| 18. Alfred De Voto. | |

METROPOLITAN OPERA COMPANY.

Signor Gatti-Casazza and Signor Enrico Toscanini have renewed their contracts with the Metropolitan Opera Company for three more years after the expiration date of the present contract, which is April 30, 1911. This ensures for the present régime a three years' control on the past basis of successful operatic management and a guarantee that will enable the company to secure the best that Europe has in the shape of opera artists, representing the latest and most favored artistic types.

Now that there can be no conflict of theories or projects, the management, in its independence, can refuse to renew certain contracts, forced upon them through social pull and other influences; it can also act freely on abandoning useless conductors and singers, and it is, in other words, now placed on a basis of responsibility. There can be no further apologetic dispensations delivered on the ground that there is no freedom of action, for, no matter what may happen, there is a three years' period that actually puts to the test the dominancy of those who will be considered responsible for that era of opera at the Metropolitan.

VIA the New York Sun of last Sunday comes this bulletin:

The Budget Committee of the Prussian Diet "voted \$150,000 for the purchase of a land site to insure the Kaiser's long cherished project for a new Royal Opera house. The building will face the Reichstag, and its total cost will be rather over \$5,000,000. The Crown will contribute \$750,000. It is expected that \$2,000,000 will be raised by the transfer of the existing opera house to the municipality. No design for the structure has yet been accepted, but the Kaiser approves one providing for an auditorium seating 2,500 persons and a royal box accommodating 100. The Kaiser and Kaiserin will each have a suite of rooms in addition to the royal dining room, tea room and kitchen. The stage will be 120 feet wide and 90 deep. The dressing rooms will be fitted with baths, and there will be refreshment rooms for the artists and stage hands."

ALL the daily newspaper romancers are worried over the money Enrico Caruso is losing by being away from the Opera as a result of a protracted cold, and they print carefully computed tables showing how many dollars he sacrifices per performance, per week, per day, per hour, and per minute. 'Rah for Art!

WE read in the New York Evening Telegram that Hoboken, N. J., reports that its annual crop of Stradivari and Amati violins is expected to be unusually large and juicy this year.

MADAME TETRAZZINI may be heard at the Metropolitan Opera House next season. Negotiations to that end are reported as being under consideration.

Dalmores to Sing at Paris Opera.

Charles Dalmores, the distinguished tenor, has been engaged by cable for six appearances at the Paris Grand Opera this coming June. Mr. Dalmores will be heard as Siegfried in "Siegfried" and also as the more mature Siegfried in "Die Götterdämmerung." He may also sing Lohengrin. It is reported that a princely fee will be paid the singer for this engagement.

Mary Cracroft to Give Recital.

Monday afternoon, March 20, in Mendelssohn Hall, Mary Cracroft, the English pianist, whose playing of Russian compositions and the music of Debussy has brought her considerable fame, will be heard in a varied and interesting program. Miss Cracroft will be one of the pianists touring America next season, and is under the management of the Brown agency.

Rubinstein Club to Give Fifth Musicales.

The Rubinstein Club will give its fifth musicale of this season at the Waldorf-Astoria, Saturday afternoon, March 11. The artists engaged for the program are Rita Fonia, prima donna from the Metropolitan Opera House; Myron W. Whitney, basso; Rosalie Miller, violinist, and Ridkar Leete, pianist.

Converse's "The Sacrifice."

Friday evening, March 3, at the Boston Opera House, "The Sacrifice," an opera in three acts with text and music by Frederick S. Converse, and lyrics (verses) by John Macy, had its first production on any stage and was listened to by a huge audience consisting of all that is representative in Boston's circles of culture and of fashion. The language sung on the stage was English. The cast and char-



FREDERICK S. CONVERSE.
Composer of "The Sacrifice."

acter table of "The Sacrifice" is subjoined herewith as a matter of record:

Chonita	Alice Nielsen
Bernal	Florence Constantino
Burton	Ramon Blanchart
Tomasa	Maria Claessens
Pablo	G. Stroesco
Magdalena	Bernice Fisher
Marianna	Grace Fisher
Gipsy-Girl	Annie Roberts
Padre Gabriel	Carl Gantvoort
Corporal Tom Flynn	John Mogan
Little Jack	Howard White
First Soldier	Frederick Huddy
Second Soldier	Pierre Letol

Wallace Goodrich, an American, led the performance, Delfino Menotti, an Italian, stage man-

aged it, and O. P. Bernard, an Englishman, painted the scenery.

An enthusiastic preface written by Olin Downes, in the official textbook, starts off by telling us that "The conditions on the southwestern coast in 1846 will be easily remembered." The present chronicler for one does not remember them nor does he deem them of much importance in considering the plot proper of "The Sacrifice" which as an opera story should rely for its appeal on incident and conflict (in the dramatic sense) rather than on historical atmosphere or patriotic suffrage. In the same manner that we remain indifferent to the political conditions of Spain during the "L'Africaine" period, while we listen to Vasco's singing of the "Paradiso" aria, so the Spanish-American differences of 1846 mean nothing whatever operatically to an audience listening to "The Sacrifice" unless that combat be productive of a co-ordinated and cumulative series of incidents arranged in dramatic order and sense, and illustrated by, or accompanied by, or welded with music that shall express the emotions of the stage participants, portray the action of the play, and make an intrinsic appeal of its own to the ear and to the musical understanding. Is "The Sacrifice" such a work? We will begin the investigation by taking a hurried glance over the libretto tale.

After five measures of prelude the curtain rises upon the tropical garden of Senora Anaya's house in the California hills, overlooking a mission. Chonita reclines on a divan, singing reminiscently of her absent sweetheart Bernal and accompanying herself with a guitar. Tomasa, an old Indian woman, sits on the ground, and the pair fall into comment upon the impending fate of California, which has lured the avaricious Americans thither in their lust for its riches. Tomasa, the lowly Indian squaw, mentions "the march of races," "Bright Olepanti, wrecked in the crashing fall of its roof tree," and the Spanish race, "from languid dreaming rudely awakened by Saxon shock." Chonita expresses her confidence in Bernal, but Tomasa reminds her that he is in hiding and dares show himself in their vicinity only at night. Just then a messenger brings news of Bernal's early arrival. Captain Burton is spoken of, an American in command of nearby Yankee troops, who has promised Chonita protection—because he is enamored of her, according to the observation of Tomasa. At this point Burton enters. He asks Chonita to sing for him and then ensues a political harangue in which

the American officer defends the policy of his country against Mexico, and finally changes the topic into a declaration of love for the girl which becomes so tempestuous that she runs into the house, leaving Burton "bewildered and trembling with passion." Tomasa enters and sings a phrase which she uses again several times later on, to the effect that "love brings life and death." Senora Anaya, a feeble old lady, appears for a moment and then exits without having sung or spoken. Burton also leaves. Bernal steps from behind the bushes, and after jeal-

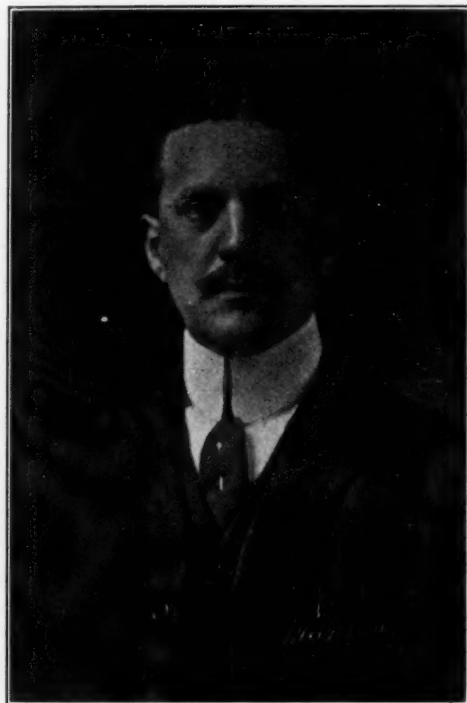


Photo by Marceau, Boston.

WALLACE GOODRICH.
Who conducted "The Sacrifice" premiere.

ous denunciation of Burton, irritable slurs upon the Americans, and announcement of the news that they are to be attacked that night, winds up the act with Chonita and a protracted love duet, interrupted only by the guide Pablo's Indian song "O wi yo ho ho ho we yo a ha e e" to the effect that danger threatens and it were wise for Bernal to leave.

A mission church's interior is shown in the second act, which takes place one day after Act I. The building is in a sad state of dilapidation owing to the occupation of the American soldiers who are cleaning weapons and playing cards among their accoutrements mingled with fragments of a broken statue of the Holy Virgin and other ecclesiastical impedimenta. Again a short prelude leads to Corporal Tom Flynn's song with chorus, "Comrades, comrades." He has a wordy war with Little Jack. Magdalena, a flower girl, enters and sings a solo, after which she bandages a wounded soldier's hurt and retires. Spanish and Indian girls come on, dance, sing, and exit. The stage is then left clear for Tomasa, who prays and asks aid for the Spanish cause. Chonita enters and joins in Tomasa's plea. Both denounce the Americans. Chonita seeks tidings of Bernal, and Burton tells her that he killed a man on a white horse the night before. Chonita faints for she fears that the rider was Bernal. Burton renews his protestations of aid, but Chonita denounces him and he leaves. Chonita prays. Bernal enters, disguised as a priest. He begs Chonita to fly with him. Burton returns and Bernal hides in the confessional. Burton again sings of love to Chonita and offers to do for her "all that man can do." Bernal rushes out with uplifted dagger to kill Burton, who draws to defend himself. In the fight, Burton wounds Chonita. Soldiers rush in and seize Bernal.

A chamber in Senora Anaya's house is the scene of the third act. Chonita sleeps in bed, watched



FINALE OF ACT II, "THE SACRIFICE." THE CAPTURE OF BERNAL.

over by Tomasa. It is very early dawn. Tomasa wonders why the Padre does not come, and sings "Love brings life and death." Chonita has delirious visions which Tomasa seeks to allay. Dawn breaks and with it comes the Padre who hides Mexican troops about the house. He prays and Chonita feels renewed hope which changes to transports of joy when Bernal is brought in by Burton, to say his farewell to the girl, for he is to be shot as a spy. Chonita and Bernal have an impassioned love scene and she appeals to Burton to save her lover. Burton, hesitates 'twixt love and duty, when several shots ring out and Corporal Tom staggers in and dies. Burton steps forward and refusing to defend himself, is mortally wounded by the victorious Mexicans. He sings "all that man can do, I do for you," and dies. Tomasa sings "Love brings life and death," and the final curtain falls.

Mr. Converse wrote the foregoing text, which he built upon a romantic story written long ago by an American officer. We are informed through authoritative sources that Mr. Converse decided to write his own text after he had read seventy or eighty librettos by other authors. We cannot say what their books were like, but we feel no hesitation in declaring that they could not possibly have revealed less knowledge of stagecraft and the exigencies of dramatic construction than Mr. Converse displayed in "The Sacrifice." Its action is petty, and reveals no heroism on the part of any of the characters, even the sacrifice itself (Burton's non-resistance to the Mexicans) being entirely illogical, for he was bound to be killed or captured a moment later under any circumstances. His virtual suicide had no sense whatsoever. In the first place he was no obstacle to the love of the Mexican pair, for they never wavered even for a moment in their allegiance to each other. There was no possibility that the death of Burton could have saved Bernal from being shot as a spy, for the rest of the American contingent would have imposed and carried out the sentence. As the Mexicans were ostensibly victorious in their final attack, Bernal and Chonita were in the hands of friends, and viewed from that aspect again Burton's "sacrifice" seems foolish. Bernal is little better than a border ruffian, for he tries in the second act to kill Burton just as the latter offers Chonita aid and protection. Chonita must be convinced of Burton's worthiness of purpose, for the libretto does not allow her to think otherwise, and yet she calls him names, expresses her hatred for him, and permits all manner of plots to be hatched against him. Bernal at one moment vows relentless pursuit of Burton and in the next breath invites Chonita to flee with him in search of "peace." Burton is a good old Dobbin who harms no one and therefore appears to be detested by everybody. It is almost a relief when he eventually makes an end of himself, and thereby stops the further progress of the aimless, rambling plot. He wins no sympathy whatsoever from the audience as a dramatic figure. Nor does Chonita gain our affection even in the last act, where she does a Mimi bed scene and declares that she will die unless Bernal come to her. Her assertion carries no weight, for we simply do not believe her, and we find out shortly that we were right.

Old Tomasa is the conventional stage Indian, who goes about muttering prophecies and constantly invoking divine aid, with arms outstretched toward heaven. In plays and in operas Indians are always surly and fatalistic. They never smile, or run, or skip, or take a drink, or go for a horseback ride. They only pray.

To illustrate his text musically, Mr. Converse has had recourse to several operatic styles, for he mixes set numbers and the flowing music drama method just as freely as he pleases, employs several leading motives in certain portions of the work and in others depicts the same persons or situations with brand new thematic tags not heard earlier in the score. His harmonic scheme is distinctly Wagner-

ian, as is also his manner of modulating and sequencing his subject intervals. Melody for melody's sake appears only in the first act serenade of Chonita and the Spanish music, and Flynn's song in the second act. The first half of the third act (like the third act of "Natoma") is churchly in musical design and architecture, and does not fail therefore to register a certain dignity and diatonic directness. At all parts of the score there is noticeable a fine sense of harmonic freedom, as though the composer never were at a loss for modulatory byways into



FLORENCIO CONSTANTINO AS BERNAL IN "THE SACRIFICE."

which to wander when the melodic line thins out. No crass dissonances sound in "The Sacrifice," and in only one or two measures of the whole opera does Mr. Converse employ even a hint of the Debussyian scale vagueness. Liszt looks out of one or two of the love episodes, and the balance of them lie safely under the lee of "Tristan and Isolde," while once or twice Puccini's "Butterfly" also hovers in spirit over several of the impassioned moments of Bernal and Chonita. In orchestration

Mr. Converse is equipped with technic rather than with tact, and he lays on his instruments very thickly and in much combination most of the time. There are but few shifts and changes in his system of writing to meet the varying moods and movements of his text.

Chonita's opening refrain, in $\frac{3}{4}$ -time, is a rather trivial melody to sing to the words, "Him I will follow joyfully till death." Tomasa's mention of "the cursed Americans" brings a more or less appropriate response from the orchestra in the shape of the opening strophe of "The Star Spangled Banner," stretched slightly in an amended harmonization. When "American rule" is spoken of, a few measures later, the same snatch of patriotic song sounds in bass timbre and in the portentous minor mode. When the Americano "scents the odor of riches," a staccato phrase of "Yankee Doodle" marks that savory moment and is worked contrapuntally in the orchestra for page after page of the score, once or twice even joining "The Star Spangled Banner" in clever and well-sounding union. Indeed, Mr. Converse is a contrapuntalist of unusual skill, and in that field shows decidedly more mastery than may be found in the score of "Natoma."

Chonita's serenade to Burton is pretty, but that officer's subsequent music lacks distinction, and its development—like most of "The Sacrifice" score—is symphonic rather than operatic. Oratorio, too, is evident in parts of the Converse workmanship. He is without doubt the American Elgar. Strikingly in the Liszt-Wagner school are the climbing sequences of the long love duo between Bernal and Chonita, but at one stage of the number there are several lovely and euphonious pages, beginning "Ah! Chonita, my beloved." Tomasa's themes and passages are conventional.

"Comrades, Comrades," in Act II, bears resemblance to the "Spielmann, Spielmann" of Humperdinck's "Königskinder," and the orchestral accompaniment to the dance music has strong Spanish suggestions of "Carmen." Magdalena's little ditty in the church sounds a cheerful note and has melodic charm. The entrance of the proud Tomasa, petulant Chonita and wrangling Bernal soon ends the jollity in the score, and once more the ponderous Converse machinery labors in symphonic agitation, broken here and there by Wagnerish outbursts of amatory tonal emotion. Tomasa's prayers were effective with the audience. We know of no operatic prayer which is not effective, therefore such music cannot be difficult to compose. The orchestral sunrise and the Padre's prayers—prayers again,



FINALE OF ACT III, "THE SACRIFICE." DEATH OF BURTON.

you see—are the most agreeable parts of the third act, together with an elaborately developed phrase sung by Bernal, and reminding a too well stocked musical memory of parts of the last act of "Siegfried." Tomasa's "Love brings Life and Death" is an ordinary series of chords in drab harmonic coloring.

Summing up all the merits and the defects of "The Sacrifice," it must be said that the opus misses fire signally and makes no revelation of any new Converse talents or greater development of the old as shown in "The Pipe of Desire" (of more or less merry fame), and the composer's excellent oratorio "Job." He has not the operatic gift, and in that respect is like several very celebrated composers who suffered no loss of esteem on that account. Praise is due the creator of "The Sacrifice," however, for the earnestness of his attempt in its upbuilding and for the thoroughness of his knowledge in the sober and dignified ways of orchestral writing.

As to the performance itself, opinions cannot be divided on the work of Wallace Goodrich, who threw himself into his task heart and soul and led with insight and authority, and yet with propulsive enthusiasm. He had singers, chorus, and orchestra under firm control and brought out the complete possibilities in all those departments. It was gratifying to note how much Mr. Goodrich's association with opera has done for his beat and his musical imagination, both of necessity having been rather inflexible in the days when he used to lead oratorio at Worcester.

Alice Nielsen was a prepossessing Chonita, who acted with rare grace and unfailing intelligence, rising with sure histrionic instinct to the few moments of real dramatic power which the text allowed her to portray. Miss Nielsen's voice sounded full, rich, and vibrant in all its registers, and she sang her part with phrasing singularly smooth and musical, considering the unidiomatic Converse vocal writing for operatic uses.

Florencio Constantino made a distinct impression in the ungrateful role of Bernal, so far as his artistic contributions were concerned. He limned the demonstrative, passionate Mexican character with faithfulness and sang beautifully, taking his high tones in the most approved bravura manner, and in all the registers giving fine examples of polished cantilena, according to the best bel canto requirements.

Miss Nielsen and Signor Constantino were painstaking and understandable in their English. Madame Claessens and Ramon Blanchart sang some language which is not in the dictionaries. At any rate, it was not English. Blanchart has a wobbly, thin-toned voice, and his acting was clumsy and unconvincing. Madame Claessens suggested nothing Indian in carriage or gestures, and sang explosively. Bernice Fisher made an agreeable impression as Magdalena. Carl Gantvoort's good bass voice was used with care.

In stage management and scenic outfitting the production was first class. All the principals, the composer, the conductor, and manager Russell were called before the curtain. Mr. Converse made a speech of thanks.

A question: "Why must 'The Star Spangled Banner' be intoned whenever Americans are spoken of in American opera. Does the 'Marseillaise' sound its strains when the Father comes on in 'Louise'; does 'Die Wacht am Rhein' announce Werther's entrance in Massenet's opera of that name; and is there any orchestral trace of 'Rule Britannia' as Lakmé's lover makes his way into her secluded temple?"

The Boston papers varied in their opinions on "The Sacrifice," but some of the most characteristic verdicts agreed thoroughly. The Herald set down these dicta:

The characters in "The Sacrifice" are not sharply defined either by the text or the music. At the end of the

opera we are hardly acquainted with them. At no time do they awaken sympathy or deep interest. It is possible that a baritone singing the language of his own land might make the sacrifice of Burton seem plausible, even inevitable, but he would be obliged to achieve this result through remarkable personal authority. The composer has done little for him. Mr. Converse no doubt felt that Tomasa should stand out strongly. He did not succeed in expressing what he felt. There is no true dramatic force in her outbursts. The hearer is convinced that she is churning the emotion. It does not come hot from her lips.

The instrumentation is curiously uneven. It is often expressive when there is no action on the stage, and when there is action the orchestra does little to italicize it. The instrumentation at times has elegance; fine results are obtained by simple means. On the other hand, it is often thick and not a support to the singer. Its chief lack is clarity.

The question of its dramatic expressiveness is another matter. Simple events on the stage are at times accompanied by a thunderous orchestral speech, so that there is an impression of incongruity. There are times, yes, long stretches, when the orchestra's speech seems wholly irrelevant; but were this music detached from the text and from the stage it might be found to contain both strength and sweetness.

The quasi-recitative and arioso passages have little distinction. In a word the serious themes have not as a rule a decided physiognomy; at times their profile is hardly recognizable.

At the end of this act all the characters are practically where they were at the beginning, except that the aunt has seen Captain Burton. The act is one solely of exposition, and there is a great deal of conversation.

In the Evening Transcript we read these observations:

The design is admirable, it is of music drama and of a music dramatist; but in four particulars the execution halts. In the first place, Mr. Converse is not very imaginative in the invention of vocal melody, vivid or felicitous in the modulation of it, or expert and significant in the general conduct of it. The voice parts in "The Sacrifice," almost to the end, lack intrinsic musical beauty, dramatizing or characterizing quality, and emotional significance. Mr. Converse has written too thickly, too heavily. He will hardly let his brass choir be still; he likes to keep his whole orchestra in play with full throated voice; he courts a Wagnerian richness without the Wagnerian variety; he neglects the contrasts of his groups of instruments and of their individual timbres; he is too much for orchestral vehemence; too little for orchestral suggestion; his instrumentation lacks the significant felicities that diversify and heighten his symphonic pieces; there is much orchestral tumult in "The Sacrifice" and too little orchestral action that is instrumental drama; his orchestral coloring needs luminosity, needs half tints.

Much of the music with which Mr. Converse has clothed his drama lacks similarly individualizing, imparting and distinctively theatrical quality. It steadily interests the mind, but it very seldom stirs the emotions.

From the Traveller comes comment as follows:

In other words, Mr. Converse has conceived a great scene which he could not hold or develop for anything like its possibilities. The same is true of the music, for he often strikes a great possibility in his establishment of a musical thesis, but he does not hold it or resolve it. Scintillations and flashes of possibilities are many in this opera of his—far more than in "The Pipe of Desire"—but he does not work out the situations musically or dramatically. The Prayer of Act II has spiritual and musical appeal of a high order. But the soldiers' music preceding it is meaningless.

Reproachful, too, are the attached passages from the Journal:

It proves that Mr. Converse, if he wishes to, can write music that is remarkable for its atmosphere and its melody. But these diversions are infrequent.

The obvious purpose is to impress the mind, not to charm the ear. Mr. Converse is eloquent in this now familiar mode of portraying the profounder feelings, and those who appreciate the dry delights of Debussy and Rachmaninoff will find much to please them in "The Sacrifice."

In the Globe, stress seems to be laid on the Converse lack of clarity and directness:

The passages of the text calling for terse and vital recitative are not the most convincing pages of the work, and there are climactic moments demanding music of ecstasy or eloquence which would profit by sharper contrast in the general perspective, greater brilliance of tonal color and a more vivid and incisive dramatic accent. . . . There is a resultant heaviness in the scoring of supposedly lyric passages, as in the declarations of love by Burton in the first act and by Bernal in the second. Both scenes

are treated orchestrally with largeness of style, seriousness and gravity. The function of the tuba in lyric passion is not clearly revealed.

Then the Post takes an unfavorable view of the matters herein pointed out:

It is also a singular fact that much of the instrumentation is badly balanced. The reason for this is probably, first, because the composer puts himself under a strain to express sentiments which are only partly felt by him, and then, that he endeavors to accommodate voices. Between this devil and the deep sea—between his singer and his audience, which he wishes to impress with climax and movement, he is still puzzled, in his second opera, to strike a fortunate balance. These, at least, are the immediate impressions of this reviewer.

These facts are still more apparent in the second act. There is in this act too evident an attempt to follow operatic tradition.

But much is inadequate for the stage. In the first place, the musical motives are not displayed saliently enough. The motive of death, one of the most important of the themes employed, hardly shows until the very last, when the chords are filled out. A musician who knows the score hears that motive, but the public does not, at least very definitely. It does not particularly benefit his chances of good music to compose to such words as "How is your aunt?" "I hope she is better," and so on. Mr. Converse has sought to direct his talent into channels which seem foreign to him.

When all is said and done, American criticisms of American opera do not count. We Americans are too near the subjects handled, too near the composer, to see and hear quite impartially, and to render estimates that the rest of the world will accept without question. In the same way that the fate of an Italian opera is not settled definitely until it has been heard outside of Italy, so no American opera may justly be called a complete success or a complete fiasco before it has been heard in Europe and adjudged there. Our American rejection of "The Girl of the Golden West" does not imply its total oblivion by any means, for undoubtedly the work will be done abroad soon as a mere matter of curiosity. Thereafter the number of performances in Europe will tell the tale with eloquent figures.

American opera never will be great because it is American opera. It must get away from itself and its local associations in order to interest the whole world. We listen to the operas of Europe because they handle elemental human emotions and situations understandable in all tongues and in all climes. The locale of an opera is a secondary consideration. "Butterfly" does not attract because it is Japanese, or "Aida" because it is Egyptian. Both those works deal with fundamental human passions and their music is international because it expresses emotion first and depicts color afterwards. The orchestration is an integral part of the general scheme and grows out of the composer's process as a whole. No one ever thinks of commenting on the orchestration of Rossini, Verdi, Wagner, Weber, and the other great masters. That is a matter of course and always reflects faithfully the style of the opera it belongs to and the period of the composer.

Americans should send their operas to Europe for first productions and then a clearer and saner consideration of the whole question of our native opera would follow perforce very quickly in this naive and all too eager country.

How Rachel Recited.

A Prussian prince, a cousin of the German Emperor William I., has left some curious notes upon Rachel, of whom he was a great admirer, says a London Daily Telegraph correspondent. These have been quoted in a lecture upon the famous actress. The prince studied her elocution from a musical standpoint, and took down notes of her voice as she delivered some of her most effective speeches. He found, for instance, that in a passage of Racine's "Bajazet" she went down to F in the bass. In one of "Andromaque" and another of "Adrienne Lecouvreur" her voice spoke a word in the upper E, and uttered a cry on upper F sharp. Her speaking voice thus had a compass of two octaves. But, as a rule, he observed that she used only seven notes, consisting of the first seven ascending notes from the bass of the scale of F sharp minor, but with the D sharpened.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"Aida," March 1.

Gay New Yorkers had another view of Egypt Wednesday night of last week when "Aida" was repeated at the Metropolitan Opera House with all the pomp and ceremonials of an age that appeals to all men and women with imagination. It is quite evident that the vast throng that assembled to hear this popular opera did not give any thought to the fact that it was Ash Wednesday, the beginning of the period of self denial and sober reflection. The crowd also made it clear that it was even willing to hear "Aida" without Caruso. The name of the great Italian tenor has been so identified with the role of the Egyptian general that it was taken for granted that people just rushed to the Metropolitan to hear him. Last Wednesday night, however, everything indicated that the operatic diversion of the multitude does not depend upon one singer. The large number of standees proved that many people were interested in the other artists and that they loved the opera for the sake of the music and the gorgeous spectacle with which it is put on at the Broadway temple of opera. The cast was strong. Gadski appeared for the first time this season as Aida, and Riccardo Martin had the difficult task assigned to him of singing Caruso's part. Let it be recorded at once that these two singers achieved brilliant and distinct successes. Madame Gadski was in superb voice, and her conception of the Ethiopian princess held captive in Egypt had moments of thrilling dramatic power. The two big arias, the one in the first act and then again the one in the Nile scene, were delivered with vocal beauty and finish. Martin pleased his admirers by his singing and virile acting. The remainder of the cast was the same as that which participated in previous performances of the opera this season.

"Königskinder," March 2 (Matinee).

Suburban trains into New York last Thursday noon brought in many well dressed women and children for the extra matinee performance of "Königskinder" at the Metropolitan Opera House. The original cast, with but one important change (the Witch), appeared in the charming fairy opera. When the season of 1910-1911 is passed and we reflect on the novelties heard at the Metropolitan Opera House, Humperdinck's work will be the only one that musicians will remember with gratitude. The performance last week disclosed anew the lovely score and pathetic story, and since it was an afternoon production, the kiddies, banished from the night performances by the strong arm of the law, were permitted to participate to the delight of the other little folks who sat and looked on. Miss Farrar and Mr. Jadower repeated their familiar impersonations as the "Kingly Children." Otto Goritz, as the sympathetic fiddler; Adamo Didur, as the gruff woodchopper, and Albert Reiss, as the amusing broom maker, contributed again three operatic portrayals that have not been surpassed. The success of the opera depends as much almost upon these three clever singing actors as upon the tenor and soprano in the leading roles. Marie Mattfeld, as the stable maid; Lotte Engel, as a Child, and William Hinshaw, as one of the gate keepers, added to the success of the afternoon. Miss Wickham, as the cruel witch, overacted the part. The flock of geese was extraordinarily noisy, and their cackle quite naturally created a disturbance in the first act. Many extra grains of corn were thrown to these well fed bipeds, but they continued to raise their voices in unison as a protest against something that was not to their taste. There were moments when the clamor of the geese drowned all the instruments of the orchestra save the brasses, and that is saying much when the athletic Mr. Hertz wields the baton, as he did last Thursday afternoon.

"The Girl of the Golden West," March 2 (Evening)

Was it planned or merely accidental that the two drawing novelties of the season, "Königskinder" and "The Girl of the Golden West," should have been presented on the same day, the one in the afternoon and the other at night? Puccini's opera does not improve with repeated hearings, but sounds, as it did at the première, like a combination of his "Tosca," "Butterfly" and "La Bohème." The book is lurid melodrama unworthy of the musical attention of the upper ten. The change in the cast last Thursday night was in the leading tenor role. The part of Dick Johnson, sung by Caruso at the former presentations, was assumed by Amadeo Bassi, a singer not a stranger in New York, since he was frequently heard at the Manhattan Opera House when grand opera held the boards in that auditorium. Mr. Bassi sang well and gave a very convincing per-

formance. The rest of the cast was the same as on previous occasions. Toscanini conducted.

"The Bartered Bride," March 3.

The second performance of "The Bartered Bride," at the Metropolitan Opera House, Friday evening of last week, was given by the cast heard in the first performance some weeks ago. Mesdames Destinn, Wakefield, Mattfeld and Case, and Messrs. Jörn, Reiss, Goritz, Witherspoon, Ruysdael, Bayer and Burgstaller, appeared again and interested a large audience. The comedy situations were enjoyed and the Bohemian dances delighted as heretofore. Mr. Hertz conducted.

"Tosca," March 4 (Matinee).

Riccardo Martin as Cavaradossi in the matinee performance of "Tosca" and the conducting of Toscanini were features of the presentation. This opera has been sung sev-

TETRAZZINI

CONCERT TOUR:

DECEMBER, 1910—APRIL, 1911

Under Direction: TIVOLI OPERA COMPANY

Boston, Symphony Hall, Eve. March 9th

New York Hippodrome, Sunday Evening, March 12th

Philadelphia, Academy of Music, Eve. March 14th

Washington, D. C., Belasco Theatre, Eve. March 20th

eral times this season with two of the prime donne bidding for favor as the Roman singer. Miss Farrar appeared last Saturday in the part, which, despite her sincere efforts, is unsuited to her. Scotti was the Baron Scarpia. His performance was perfunctory and vocally he was disappointing. Others in the cast were Miss Snelling and Messrs. Pini-Corsi, Bada, Begue and Missiano.

"Parsifal," March 4 (Evening).

As was to be expected, many arrived late for the performance of "Parsifal" Saturday night. New Yorkers may be "opera mad," but for all that they will hardly give up the things craved by the inner man for music. The performance began at 7 o'clock, and with the intermissions lasted until midnight. Carl Jörn assumed the title role; Pasquale Amato was the Amfortas; Herbert Witherspoon again the Gurnemanz; William Hinshaw the Titurel; Otto Goritz the Klingsor. Madame Fremstad was the Kundry. Mesdames Fornia and Wakefield were among the soloists heard in the pictorial second act, where Parsifal is "tempted." The performance was impressive. The principals in the cast have in previous reviews received individual mention and so there is hardly need for repeating that their impersonations were in all essentials beautiful and thoroughly in accord with the traditions. It would unquestionably amaze some Germans in the old country if they could witness the performances of Wagner's last music drama, or "Consecrational Festival Play," as it is entitled on the printed programs at the Metropolitan.

"Meistersinger," March 6.

"Meistersinger" had a repetition last Monday evening which was nearly all that could be desired, for Toscanini conducted, Gadski sang Eva, and most of the minor parts were accounted for admirably. The Gadski voice is in its best complexion this winter and never has sounded sweeter, saner and stronger. Eva is one of the Gadski favorites, and her appearance and acting in the role were a delight to the senses as well as to the understanding.

The part of Walther fell to Leo Slezak, and all his familiar deficiencies—pointed out so often in THE MUSICAL COURIER—loomed up larger than ever. He seems to have no conception of the poetical side of Walther's nature and evidently does not grasp at all his relation to the persons around him and to the romantic period in which Wagner set the prodigious "Meistersinger." The Walther of Slezak is an indeterminate figure, ponderous and lumbering in bulk, but with inclinations toward femininity in action

and musical conception. Throaty, bleating high tones, and a pinched, unlovely middle register made all the lyrical episodes of Walther a dead loss to some of the listeners.

Otto Goritz, as Beckmesser, gave a conventional performance, accentuating the grotesque characteristics of that personage and overlooking entirely his symbolical significance. Walter Soomer was a Hans Sachs with a raucous, unyielding voice and rather hard personality, while Florence Wickham did her little bit as Magdalena and did that little very well. Albert Reiss was a suave and effective David.

Under Toscanini's sympathetic baton the score set forth all its inherent beauty of melody and opulence of coloring. The chorus sang resonantly and the stage settings and group management were admirable.

Stokowski Rebukes His Audience.

The following interesting articles about Leopold Stokowski, the brilliant young conductor of the Cincinnati Symphony Orchestra, speak for themselves:

"We beg your attention and your courtesy. We wish to play to you, but we cannot do so if you insist upon making conversation." With these words Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, wheeled about, faced his audience and called them to account yesterday afternoon for the unusual disturbance and clamor they were making in spite of the fact that they were present at a program of their own choosing, the request program of the season.

Cincinnati is distinguished in having the youngest conductor in the country, also the one who has the courage of his convictions, even to reprimanding the public in the concert hall when he sees fit. An unusually large audience attended the performance of the Symphony Orchestra yesterday afternoon, one largely composed of women who, with the perversity of their sex, refused to settle down in their places.

There was a continuous buzz of voices, a rustling of silken draperies and a flutter of programs which persisted long after the conductor mounted the platform. He lifted his baton and waited patiently. Then he turned around, faced his audience, and waited still more patiently. Finally the uproar continuing and patience ceasing to be a virtue, with unmistakable emphasis Stokowski uttered the few short phrases which soon put the audience upon its good behavior, after which it listened to possibly the best concert of the season not only in point of scholarly and artistic interpretation on the part of the conductor, but in fine body of tone, delicacy of effects and clearness of articulation on the part of the band.—Cincinnati Commercial-Tribune, March 4, 1911.

Mr. Stokowski is to be commended for the remonstrance he addressed to those whose unrest and late arrival prevented the beginning of the music at the hour named. The afternoon concert began promptly at 2:30, as announced, a very reasonable hour, and fifteen minutes later than that named for theatrical matinees. Those seated in the concert hall are earnestly requested to maintain quiet, and those entering, to do so without causing a delay in the order of events.—Cincinnati Times-Star, March 4, 1911.

Dimitrieff and Ormsby Sing at Hippodrome.

Nina Dimitrieff, the Russian prima donna, and Frank Ormsby, the American tenor, were the distinguishing attractions at the special concert which the Russian Symphony Society gave at the Hippodrome Sunday afternoon, March 5. Modest Altschuler conducted. Madame Dimitrieff's superb dramatic soprano was heard to fine advantage in the aria from "Aida," and later, in the quartet from "Rigoletto," she again showed that her brilliant high tones are pure and strong.

Mr. Ormsby, who has one of the sweetest tenor voices, sang "The Prize Song," from "Die Meistersinger," and this was another feature of the afternoon. Both of the singers were enthusiastically recalled a number of times. Mr. Ormsby also revealed his pure voice in the "Rigoletto" number. There have been few concerts in New York this winter where the singing of the soloists was so completely enjoyable. The auditorium of the New York Hippodrome is one of the largest, if not the largest, amusement temple in the world, yet the voices of both Madame Dimitrieff and Mr. Ormsby were not taxed, and the fact that they could be heard in every nook of the mammoth building was owing to the absolute purity of their voices.

The orchestra played the overture to "Tannhäuser" and some Russian compositions on the programs of the Carnegie Hall concerts this season.

Elman the Star at Metropolitan Concert.

Mischa Elman, the great young Russian violinist, had another adoring crowd to hear him play at the Metropolitan Opera House last Sunday night. It is reported that this is the last time Elman will play in New York this season. Many of his admirers are hoping that this statement is untrue. Elman is now a musical sensation. He can sell out any hall anywhere. Every seat in the huge Metropolitan was occupied and standing room at a premium when his beautiful tones were heard in Lalo's Spanish symphony, a work played at other New York concerts this winter. Elman also performed in his most effective style the Schubert-Wilhelmj "Ave Maria" and the electrical "Palpit" by Paganini. Jane Osborne-Hannah, the dramatic soprano, sang beautifully a Wagner aria and another number. Other singers of the night were Soomer, Smirnoff and Rossi. Pasternack conducted.

GRAND OPERA IN PHILADELPHIA.

METROPOLITAN OPERA HOUSE.

"Il Trovatore," February 27.

Zerola and Korolewicz in the time worn "Trovatore" gained new laurels for their splendid interpretations of Manrico and Leonora, and with the support of an entirely satisfactory cast rounded out a thoroughly enjoyable performance. Zerola surpassed all previous records of his work; few tenors having such rare sweetness of tone and clear ringing quality in the high notes, and the charm with which he interprets each role was specially evident in the impersonation of the Troubadour. Korolewicz gave a very dramatic and admirable portrayal of the Duchess. Her voice is particularly suited to the role; she also made a decided impression by her dignity of bearing, sharing equally with Zerola in the honors of the evening. Parelli gave a good account of himself in the reading of the score.

"Tales of Hoffmann," March 1.

The popular "Tales of Hoffmann" drew the usual large audience. Dalmores, with Zeppilli, Sylva and Grenville, repeated their recent successes in the leading roles. Tina de Angelo was charming as the friend of Hoffmann. The stage settings were picturesque and the chorus work good.

"Natoma," March 3.

"Natoma" was given its second Philadelphia presentation on Friday evening. This opera was fully reviewed in last week's MUSICAL COURIER.

"Aida," March 4 (Matinee).

Where, oh! where, are the voices raised a few years ago, before the Hammerstein era in Philadelphia, in newspaper editorials, letters to the press, etc., for more opera? "Give us more opera" was the cry, "we are willing to support more opera." Have they gone to the Far West, or are they voiceless and dead, or what? To those lucky enough to be present at the performance of "Aida" a rare treat was offered in the way of a finished performance, which for the list of principals, scenic effects, reading of score and entire presentation, has had few equals on the operatic stage. Galski in the title role sang with a wealth of tonal beauty. She was recalled repeatedly and received

beautiful floral offerings. Zerola added another to his many triumphs of the season. He looked and acted the part of Radames with wonderful effect, being in magnificent voice. Repeated encores testified the delight of the audience. The rest of the cast was the same as at the former presentation, the exceptions being Amonasro, sung by Dufranne in place of Sammarco. The score under the direction of Campanini received an effective reading and the ensemble work in the triumphal chorus with its fanfare of trumpets was tonally good. A decided improvement in the ballet deserves special mention.

"Cavalleria Rusticana" and "Pagliacci," March 4 (Evening).

One of the largest box parties ever given in Philadelphia, numbering 250 guests, were among those present to hear the ever favorite double bill, the Philadelphia Aeronautical Recreation Society occupying the grand tier boxes and five or six proscenium boxes, which were decorated with flags and club pennants in honor of the occasion; the party enjoying a dinner at the Majestic after the close of the performance. Changes in the casts of the two operas caused interest in the performances. Korolewicz gave a delightful and charming impersonation of Santuzza—her first appearance in the role in Philadelphia. She sang with brilliancy and charming effect. Venturini in the role of Turiddu was in good voice and De Angelo was effective as Lola. In "Pagliacci" the new Russian tenor Samoli appeared as Canio. He sang well, but dramatically was hardly up to the standard. Dinh Gilly, of the Metropolitan Company, essayed the role of Tonio with great beauty of tone and was convincing histrionically. Marguerite Sylva again charmed as Nedda.

Carolina White, of our own company, sang in Boston, her native city, for the first time last week and made such a decided impression by her artistic work and lovely voice that she was recalled for a performance of "The Girl of the Golden West" given this afternoon. A special dispatch says: "Carolina White, of the Philadelphia-Chicago Grand Opera Company, has scored a veritable triumph on her second appearance in this city as Minnie in Puccini's 'Girl of the Golden West.' She was showered with flowers and had to respond to many curtain calls." M. Q.

GRAND OPERA IN BOSTON.

BOSTON OPERA HOUSE.

"Manon Lescaut," February 27.

The repetition of Puccini's "Manon Lescaut" introduced Florence Constantino as Des Grieux for the first time in this city; otherwise the cast remained as before. The strenuous career of an operatic tenor of Mr. Constantino's attainments is oftentimes varied by unexpected turns which lead to interesting results. Just six years ago Director Russell heard the famous tenor sing this role in the opera house at Nice, and at once engaged him for the San Carlos Opera Company, which was then in the process of formation. It is therefore needless to add that this recollection only served to stimulate Mr. Constantino's splendid gifts to still greater expression, and that his wholly admirable performance of the unhappy lover rose to great heights of dramatic poignancy and vocal distinction in consequence.

"Lakme," March 1.

Aside from Madame Lipkowska's fine work in the title role of this opera the performance had the unusual features of Mr. Baklanoff's Nilakantha, a role he assumed here for the first time, and the debut of a new tenor in the person of the Russian, Mr. Smirnoff, of the Metropolitan Opera Company, as Geraldo. With his advantageous physical presence and a voice not without hints of lyric beauty, it seems a pity that Mr. Smirnoff does not possess the adequate vocal technique to place these natural qualifications in a more favorable light before the public. Mr. Baklanoff's Brahmin Priest was wrought with his usual imaginative distinction and placed one more successful achievement to his credit in his gallery of operatic portrayals. Madame Lipkowska gave her own pathetically wistful, finely drawn vocal and dramatic impersonation of the young priestess, and Mr. Caplet added the glamor of his vivid reading of the score to the work as a whole.

"The Sacrifice," March 3.

A comprehensive review of this performance will be found on another page.

"Girl of the Golden West," March 4 (Matinee).

A repetition of the "Girl" with Carolina White as Minnie only strengthened the fine impression made by this splen-

did young artist in her recent first appearance here. Mr. Bassi took the part of Dick Johnson for the first time in this city, and, while he displayed the meritorious qualities noted in his former appearance as Des Grieux in "Manon Lescaut," he added nothing of higher artistic stature to his portrayal of Puccini's hero.

"Aida," March 4 (Evening).

The last performance of this opera for the current season enlisting Mesdames Carmen Melis, Claessens, Savage, and Messrs. Constantino and Baklanoff in their wonted roles drew an audience which filled the Opera House and manifested much enthusiasm for the principals.

Boston Opera Notes.

The Boston Theater held a capacity audience February 26, when the cantors of the different synagogues of this city joined forces with members of the Boston Opera Company in a concert of ancient Hebrew chants and excerpts from the modern operas. Fely Dereyene, of Mr. Russell's forces, was one of the chief attractions of the occasion. A sum approximating \$2,000 was realized from this event, and a worthy charity notably benefited by this large financial return.

Theodore H. Bauer, chief of the press department of the Boston Opera Company, was the guest of honor at the first banquet ever tendered an operatic press man by the newspaper fraternity of Boston. This unusual event took place at the Elks' Club on February 26 and was attended by editors, musical critics and newspaper men of note, besides others in the profession who had met Mr. Bauer, and learned to esteem his unusual abilities, sterling qualities and large hearted good fellowship; all the qualifications, in fact, that are absolutely essential for the highest efficiency in the difficult calling in which he is engaged.

Conductor Andre Caplet and the Boston Opera House Orchestra gave a concert of French music in the Boston Opera House on February 28 for which the directors had issued invitations to the stockholders and their friends. The result was a crowded auditorium and a deal of genuine enthusiasm for Mr. Caplet's spirited conducting, as a whole, and more particularly of the Debussy suite of piano pieces, "Children's Corner," skilfully orchestrated by himself. The numbers composing the remainder of the program included

excerpts from Laparra's "Habanera," Saint-Saëns' "Le Deluge," suite of Gabriel Faure from the stage music to "Pelleas and Melisande," suite "L'Arlesienne" of Bizet, and Chabrier's "Joyeuse Marche."

Among the floral offerings which fairly deluged Miss Nielsen after the first act of the opening performance of Converse's "The Sacrifice," was an enormous bouquet of violets accompanied by a card bearing the following inscription: "To Miss Alice Nielsen. In appreciation of your sweet thoughtfulness. From the girls of the first year, Boston Opera Company." GERTRUDE F. COWEN.

Good Wishes for Witek.

In the accompanying illustration is shown a clever New Year compliment paid Anton Witek (concertmaster of the Boston Symphony Orchestra) by his former colleagues of the Berlin Philharmonic, where he held the position of first violinist for many years. One of the gifted players in the German organization drew the sketch and it was sent to Mr. Witek by the rest of the players in a body. He says

1911

Ein glückliches neues Jahr

in der neuen Heimat!



The Berlin Philharmonic Orchestra: "Where's our star?"

"He is gone to Boston!"

"Well, let us go there too! We cannot be without him!"

BIRDS OF PASSAGE.

that the fraternal expression of good will touched him very deeply.

Seagle Soloist at Lamoureux Concerts.

Oscar Seagle was scheduled as one of the principal soloists with the Lamoureux (Paris) Orchestra on March 5 and 12, in Berlioz's "Damnation de Faust." Mr. Seagle sings the role of Mephisto, which is admirably suited to his voice; and also the role of Faust in Schumann's "Faust."

Mr. Seagle has just received from London a new booklet of press criticisms of his pupil, Beatrice La Pabere, formerly of Covent Garden and the Opera Comique of Paris, who made such a success with the Beecham Opera Company last season. Miss La Pabere's notices are excellent, and the charming singer has won a permanent place for herself with the British public.

Mae Petersen, another Seagle pupil, gave the program at Gen. and Mrs. Mason's last "at home." Miss Petersen's beautiful voice and artistic interpretation delighted her hearers.

Kappa Chapter at the Peabody.

An interesting ceremony took place at the Peabody Conservatory of Music in Baltimore on March 1. The young men students of the conservatory were organized into a chapter of the Sinfonia Fraternita, a national Greek society of musicians. The Baltimore branch was named Kappa Chapter. Among those who officiated at the ceremonies were Percy C. Burrell, of Boston, the supreme president; Herbert Kaiser, the supreme historian, and Herbert Quinn, secretary of Beta Chapter of Philadelphia. The charter members of the new Kappa Chapter of Baltimore are Percy Veazie, Taylor Scott, Oscar Lehmann, Thomas Turner, John C. Thomas, Frederick Weaver, Vernon Bemar, J. Arley Young, Walter Clarm-bury and Frederick R. Huber.

American Academy of Dramatic Arts Play.

The fifth matinee of the twenty-seventh year of the American Academy of Dramatic Arts and Empire Theater School took place on March 2 in the Empire Theater. The students gave a serious four act play, Arthur Pinero's "Lady Bountiful," with such vividness and true feeling that it brought tears to many eyes. Those who did especially good work were Vida Reed as the Lady Bountiful, Ernestine Peabody, Beatrice Bentley, Joseph G. Culligan and William Starling. Alfred Fisher took care of the stage management, and William Furst of the music, all of which was well done.

If one great Dane dog is given in exchange for eighty lessons on the piano, and the animal dies three days later, is the teacher bound to keep on giving the lessons, or must he get another dog of the same breed to take the place of the one that has passed away? This knotty problem of law and mathematics, together with many side issues, came up before Magistrate Dodd, in the Fifth Avenue Court, this morning.—Brooklyn Eagle.

Bach, Beethoven and Brahms in Sacramento.

The Saturday Club, of Sacramento, Cal., devoted its February 18 meeting, held in the Congregational Church, to the three immortal B's of music—Bach, Beethoven and Brahms. Henry White gave the program analysis. The music was presented in the following order:

- Piano, Marcia funebre, Symphony No. 3 (Eroica).....Beethoven
Edith McDonough, Mrs. L. W. Ripley, Rose Geiser,
Edna Farley.
- Song—
LiebestreuBrahms
StändchenBrahms
Amparito Farrar.
Piano, Sonata, op. 2, No. 1.....Beethoven
Ruth Wissemann.
- Song—
Immer leiser wird mein Schlummer.....Brahms
Vergebliches StändchenBrahms
Mrs. Lucien Cagn.
- Organ—
Aus der Tiefe rufe ich.....Bach
Choralvorspiele. Es ist ein Ros' entsprungen.....Brahms
Ruth Pepper.
- Song, In questa tomba.....Beethoven
Edna Zimmermann.
- Piano, Sonata, op. 22.....Beethoven
Imogen Peay.
- Song—
Ave MariaBrahms
Hymn to NightBeethoven
Mrs. J. A. Moynihan, Florine Wenzel, Mrs. John Madden,
Lillian Nelson, Mrs. Robert Hawley, Louise Corby, Mrs.
Robert Lloyd, Wessie Johnston.

A Pittsburgh Piano Recital.

PITTSBURGH, Pa., March 4, 1911.

Dallmeyer Russell will give the fourth historical piano recital of his 1910-1911 series in his East End studio, Pittsburgh, Monday evening, March 6, at 8.15 o'clock. Anna Laura Johnson, soprano of the Third Presbyterian Church, Pittsburgh, will be the assisting artist. The program will include songs by Brahms, Wagner and Ronald, while piano compositions of Beethoven and Chopin will appear on the program. The feature of the evening will be the piano suite, F major, op. 46, by Adolph M. Foerster, the Pittsburgh composer. This composition has been written for fifteen years or more, and, while it has been performed both abroad and in this country, has never been played in public in Pittsburgh. It is in four movements, a prelude, waltz, intermezzo, and closes with a finale, a homage to Brahms.

Busoni Recital in Chicago.

CHICAGO, Ill., March 5, 1911.

Ferruccio Busoni, the great pianist, won another triumph this afternoon in Orchestra Hall in the following program:

- Transcription, ChaconneBach-Busoni
Fifteen variations and fugue on the theme of the Eroica,
op. 35Beethoven
Sonata in one movement, B minor.....Liszt
Impromptu, F sharp minor, op. 36.....Chopin
Scherzo, C sharp minor, op. 39.....Chopin
Nocturne, C minor, op. 48, No. 1.....Chopin
Polonaise, A flat majorChopin

The work of this master of the keyboard has been reviewed so often in THE MUSICAL COURIER that the writer deems it unnecessary to add more.

RENE DEVRIES.

Dr. Blitz's Free Lectures.

The public course in harmony inaugurated by Dr. Edouard Blitz some weeks ago in his sight singing school, at studio 808 Carnegie Hall, is attracting large and appreciative audiences on Monday evenings. In these lectures Dr. Blitz demonstrates the system of Barbereau and Durutte, which, although employed for several years in the Royal Conservatory of Brussels, is now introduced for the first time in America. Judging by the rapid spread in New York of the "Absolute Pitch Method" of sight singing which Dr. Blitz was the first to introduce in this city, one may rest assured that ere long every progressive teacher of musical theory will employ the Barbereau-Durutte method. The lectures, which are free, begin promptly at 8:45 p. m.

Lois Fox Sings at Musicals.

Lois Fox sang songs by Strauss, Wolf, Koschat, Harriet Ware and other composers, at a private musicale at the home of Mrs. Driscoll Savier, 37 Madison avenue, last Sunday afternoon. Miss Fox was assisted by Leo Tectonius, pianist, Arthur Taft, violinist and Woodruff Rogers, at the piano. Miss Fox is to give a recital at the Waldorf-Astoria, March 30, for which she has planned a unique program consisting of folk songs of several nations.

Schenck's New Indian Overture Performed.

Elliott Schenck's new overture on Indian themes, "The Arrow Maker," was performed for the first time in the New Theater, New York City, on February 27. It was received with manifestations of delight on the part of the audience, whose applause caused Mr. Schenck to bow his

acknowledgments many times. The New York papers speak in high terms of this, Mr. Schenck's latest orchestral work, which will be heard frequently in the near future.

Music in Baltimore.

BALTIMORE, Md., March 5, 1911.

The sixth performance by the Philadelphia-Chicago Opera Company was given in the Lyric Thursday evening March 2. Massenet's "Thais" was the bill, with Mary Garden in the title role. This was Miss Garden's first bow to a Baltimore audience, and the enthusiastic applause which greeted her entrance rose to an ovation at the close of the performance.

The fourteenth Peabody recital was given Friday, March 3, by Maud Powell, violinist. Her program was of unusual interest, and many of the numbers had to be repeated.

Regina Hassler-Fox, Contralto.

New Yorkers are becoming acquainted with the superior vocal merits and handsome personality of Regina Hassler-Fox, formerly of Philadelphia, where her father was long known and respected as a leading musician and conductor. She has won compliments on all sides, and is about to enter upon a larger professional career. Among her engagements, that of April 17, by the Orpheus Society of Buffalo is prominent; this society, it is known, makes no experiments in the matter of engaging soloists, and secures only the best in the land. Her voice is a full and rich dramatic contralto, flexible, full of emotion and nuance, and it is safe to herald Regina Hassler-Fox as a coming star attraction.

Wakefield Charms Connecticut Society.

Henriette Wakefield, of the Metropolitan Opera Company sang at two private musicales in New Haven, February 24, and the next day at South Norwalk. Madame Wakefield's beautiful voice charmed the guests on both evenings. Her program included a setting of "The Red, Red Rose," by Cottenet. Madame Wakefield also sang a group of Cadman's "Indian" songs. There are many demands for this singer from leaders of society, and she has numerous engagements booked for the spring music festivals.

A New Tribute to Lucille Miller.

Lucille Miller, the soprano, sang recently at a concert in Uniontown, Pa., and the singer achieved her usual success. A new tribute in her praise follows:

Lucille Miller is without a doubt an adept in concert work. Her sympathetic voice, her utter confidence, and the charming abandon with which she throws herself into the numbers that permit it stamp her as an artist of undisputed position. In the less gay and bigger numbers she showed force, confidence and an ease that was a pleasure to the hearer.—Uniontown Herald.

Cincinnati Symphony Closes Season in Columbus.

(By Telegraph.)

COLUMBUS, Ohio, March 6, 1911.

The last concert of the season in Columbus by the Cincinnati Symphony Orchestra was given before an immense audience of over 3,000 people. The program was devoted to Wagnerian compositions. Stokovski, the musical director, never was more impressive. Mrs. C. R. Holmes, president of the Orchestral Association, came on to Columbus to attend the concert.

ELLA MAY SMITH.

New Engagements for Marie Narelle.

Marie Narelle, the soprano, met with much success at the concert with John McCormack, the tenor, at Yale University, New Haven, on March 2. Miss Narelle is booked to sing in Quebec, March 17; Scranton, Pa., March 19; Brooklyn, N. Y., March 26; New York City, April 2 and 4; St. Louis, April 10, 13 and 14; Chicago, April 17, 18 and 19; Syracuse, N. Y., April 29.

Alice Merritt Cochran's Engagements.

Alice Merritt Cochran, who recently gave a successful recital at Evanston, Ill., is also to be heard in Rochester, N. Y., and several other cities up State later this month. In April Mrs. Cochran goes South, where recitals are booked for her in several of the large cities. She will also be soloist at many of the May festivals and her services are constantly in demand for oratorio and recitals.

Jaques Choir in "Olivet to Calvary."

Continuing the noonday performance of oratorios at Old St. Paul's Church, Broadway and Fulton street, New York City, Edmund Jaques will conduct Maunders' "Olivet to Calvary" Tuesday, March 14, at 12 o'clock noon, with these soloists: Edward Strong, tenor, and Andrea Sarto, bass. The full choir will assist, and Dr. Victor Baier, organist of Trinity Church, will preside at the organ.

OBITUARY**O'Neill Phillips.**

MONTREAL, Canada, March 3, 1911.

O'Neill Phillips, a most talented pianist and an excellent musician, committed suicide on Wednesday morning last with a revolver. He attended a concert the night before, and after returning chatted cheerfully with the landlady of his boarding house. The next morning, as he did not come down for his breakfast, it was thought that he would like to sleep a little later than usual. Mr. Sehlbach, a vocal teacher, who held a position in the same college with Mr. Phillips, and accustomed to call for him on his way there, went upstairs to awaken him and was horrified to see his friend beyond human aid. Medical assistance was called in immediately, but the physicians pronounced him as having been dead for several hours. They said that the fatal shot was fired while standing in front of a mirror. The body was cremated on Friday morning, as was his wish. The funeral was strictly private. The late Mr. Phillips was a native of England, graduated by the Royal College of Music in London, and afterward went to Berlin and became a favorite pupil of Busoni. When the latter visited this city recently both spent considerable time together. The deceased was brought here by Principal Petterson, of the McGill University, at the beginning of the season of 1909 to take charge of the piano department. After his first recital here he won recognition by the press and public, and each time he appeared scored a brilliant success. At his last appearance with the Montreal Symphony Orchestra, when he played the Schumann A minor concerto, he was eulogized by the entire press, as well as by the undersigned. He said to a local newspaper man after the performance that this was his last appearance in public. He was twenty-seven years of age. During his visit to England last summer he appeared in London with Henry Wood's Orchestra, with most gratifying results.

HARRY B. COHN.

Amos Dean Carleton.

Amos Dean Carleton, long a familiar character in Boston and widely known for his skill as a maker of violins, died at the Home for Aged Men, February 26, at the age of eighty-four years. Some thirty years ago Mr. Carleton began to turn his mechanical aptitude to the making of violins, studying violin resonance, and modelling his instruments as far as possible after the Cremona, Mantua, and Venetian patterns used by Stradivarius and Guarnerius in their workshops. His skill in this work brought him before a wide violinistic public, which esteemed his efforts highly, and by whom he will be sincerely mourned.

Florence Mulford's Spring Tour.

Florence Mulford, the mezzo soprano, who is having the most successful season of her career, will begin her spring tour with the Boston Festival Orchestra, April 17. The first concert takes place in Baltimore, for which the program includes a performance of "Samson and Delilah."

Parlow to Play in Brooklyn March 19.

Kathleen Parlow, the greatly gifted young violinist, is to make her first appearance in Brooklyn on Sunday afternoon, March 19, with the New York Philharmonic Society. The concert will take place in the Academy of Music. Gustav Mahler is to conduct.

Creatore Engaged for Easter Holidays.

Creatore and his band have been engaged by the Easter Boosters Association of Asbury Park, N. J., for ten days from April 8 to 17. Two concerts will be given daily in the Casino.

Musical Christopher Columbus.

There never would have been a Chopin "nocturne" had not John Field written such pieces first.—New York Evening Sun.

At the seventy-eighth of an unbroken series of monthly musical services at St. John's Church, St. Paul, Minn., of which George H. Fairclough is organist and choir director, Maunders' Lenten cantata "Penitence, Pardon and Peace" will be sung Sunday night, March 12. This cantata was sung on the occasion of the twentieth monthly musical service in 1903.

Few pieces heard this year have made so deep an impression as Liszt's "Dance of Death," as played by Busoni and the Boston Orchestra.—New York Evening Post.

MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, Ind., March 2, 1911.

One of the most interesting features of the week just past, was the presentation of a sonata for violin and piano by Carl Beutel. This work, in which Mr. Beutel has endeavored to idealize a few characteristic American melodies in a composition of larger form, was featured as the principal number on the program at the last of a series of sonata evenings given by Mr. Beutel (pianist), and Johannes Miersch (violinist), members of the faculty of the Indianapolis Conservatory of Music. This sonata, which is yet in manuscript, is worthy of consideration, being a composition of unusual artistic merit. Although a young man, Mr. Beutel already has accomplished a great deal, both as soloist and as composer, and the future musical world undoubtedly will find his name a familiar one. At present he styles his work "An American Sonata," which is a title well chosen. Mr. Miersch interpreted the violin part (which in the first movement is rather overshadowed by that for the piano), with his recognized skill, yet it may be said that neither he nor Mr. Beutel played in a manner fully up to their individual standards. The remainder of the program was devoted to a group of songs by Glenn O. Friermood, head of the vocal department of the school, a group of violin numbers and a group for piano. Mr. Friermood's singing only increased the favorable impression he has made in his brief connection with local musical affairs. Both Mr. Miersch and Mr. Beutel were in much better form in their respective solo groups than in the ensemble number, and each was accorded appreciative recognition.

Indianapolis has made many efforts to establish and maintain an orchestra, but the failures have been so frequent that the mere mention of the Indianapolis Orchestra will cause a sad reflective smile to engage the features of those who hear the name spoken. Such failures cannot be attributed, however, to incompetence, yet the Indianapolis Orchestra has been as the flower that groweth up in the morning, flourisheth for awhile and in the evening is cut down and fadeth away. One factor, however, is prominent in the local situation—persistence. This characteristic was shown last Sunday afternoon, when the Indianapolis Orchestra again was brought before the public. This time they began without purse or price, asking no favors or guarantees other than that the public should attend the concert and judge for themselves. On this occasion the Schubert-Murat Theater, seating 2,000, was the scene of unusual happenings. No reserved seats were sold in advance, but much to the surprise of all concerned, long before the appointed hour, the public began to gather about the doors of this magnificent auditorium, waiting for admission. No one had passed out the word that it would be necessary to go early in order to secure a seat, yet, it seemed that such was the impression as it was evident that few were taking any chances. In almost less time than it takes to tell it, the management was obliged to bring forth the S. R. O. sign, and before the program started there were some 400 standees crowded into the spaces not occupied by chairs. This great audience was not only one of the largest ever assembled in this playhouse, but it was a representative one. With such an audience, and many having been turned away, there can be no further doubt but that the public has at last been aroused on the subject of a local orchestra composed of local musicians. When Alexander Ernestinoff, whom the musicians had chosen as their director, stepped out and took his place, he was

greeted by an outburst of applause which indicated that the audience was anticipating an unusual treat. Their anticipations were fully satisfied, for the orchestra presented and delivered a well arranged program in a most artistic manner. Mrs. George Raymond Eckert (soprano), was the soloist, and her singing was received with great enthusiasm. The applause which followed her songs continued until she granted an encore, which was enjoyed fully as well as her programmed numbers. From the immense audience and the manner in which the people expressed their appreciation, one would conclude that the orchestral plant had come forth with a sturdy growth which bids fair to withstand the chill winds of public interest. At this point it is only fair to remind us that the names of the gardeners of the past should not be entirely forgotten in

CARL BEUTEL,
Pianist.

the brilliancy of the present success, for, no doubt, much of this success is due to the efforts of the men who sacrificed time, money and energy to accomplish this same thing, and although their names are not connected with the present undertaking, yet much gratitude is due them for their work which has led up to this event.

On Monday evening the newly organized chorus, which is preparing for a spring festival in connection with the Theodore Thomas Orchestra under the management of the People's Concerts Association, showed marked improvement at the rehearsal held in the Odeon under the baton of Edward B. Birge. One of the features of these rehearsals is the introduction of musical treats, during the intermis-

sion, by artists. On this occasion Mrs. G. B. Jackson (violinist), was heard with great delight.

Wednesday afternoon Clarence Adler, of Cincinnati, was the soloist at the artist recital of the Indianapolis Matinée Musicale. Mr. Adler's program gave much pleasure.

G. R. E.

NORDICA DELIGHTS ERIE.

ERIE, Pa., February 26, 1911.

Erie music lovers had a feast on Friday evening, February 24. It was a rare opportunity to hear a great singer exhibit her power, her art and her remarkable versatility. Madame Nordica is the same beautiful brilliant and wonderful singer as ever. Her tones are as pure, as clear, and as sure as they have always been. She is at the zenith of her power. Her voice is at its best; her superb artistry is matchless. Each of her numbers was but another instance of her sure ability to carry her audience with her; to charm them with a dainty lyric; to sway them with the pathos of an eloquent passage from a well known opera or to delight them with an enlivening bit of comedy. Her rendition of the lieder was perfect, combining the lilt of the musical rhythm with the appeal of the sentiment and the charm of the soothing soft tones.

Myron Whitney also contributed to the pleasure of the occasion in no little measure. He is a finished artist. The accompanist, Mr. Simmons, played with splendid effect and with consummate skill. It was a most enthusiastic audience and Madame Nordica was most gracious in the matter of encores.

Not only were the people of Erie interested in Nordica's coming, but surrounding towns also were well represented. Special trolley cars brought delegations from adjoining places and a special train of three coaches was run over the Pennsylvania lines to bring the music lovers of Corry and Union City to the concert and return them to their homes afterward.

S. G. L.

Helen Waldo to Make Extended Tour.

Manager E. S. Brown announces that Helen Waldo, the popular young contralto, whose programs of "Child Life in Song" have placed her in a unique position among American artists, will make an extended tour next season, which will include, as far as is possible during seven months, all of the important cities and many of the universities and musical clubs of the country. It is planned that the tour will extend to the Pacific Coast and through the South as well as Canada.

Miss Waldo's engagements this season comprised many return appearances for a second and third time, and wherever she has given her clever recitals she has met with unqualified praise and enthusiasm.

Kerr to Give Camden Recital.

U. S. Kerr, the basso cantante, has had a most profitable season. On March 16 he will give a recital at Camden, N. J. Mr. Kerr has been engaged for the third successive year by the West End Presbyterian Church, of New York City, at an increased salary.

Mrs. Binks—The people in the next suite to ours are awfully annoying. They pound on the wall every time our Mamie sings. I wish we knew of some way to drive them out of the flat.

Mr. Binks—Why not have Mamie keep on singing?—Cleveland Plain Dealer.

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NEW YORK, March 6, 1911.

Adele Laeis Baldwin was the star at the last concert of the Women's Philharmonic Society, Amy Fay, president, in Carnegie Chapter Room, March 4. She sang an aria from "Jean d'Arc," with beauty of tone and expression and later "A Bowl of Roses" and Kaun's "My Native Land," brought her renewed manifestations of delight from the large audience, which would fain have had much more. Her diction, presence and warmth of expression are ideal, and it may be said she never sang better. Maria Cuellar, pianist, played a "Spanish Dance" by Granadas and other pieces with facile technic and good taste. The Von Ende Violin Choir gave much enjoyment in their playing of three overtures, "Egmont," "Jubel," and "Merry Wives of Windsor," a piano and organ filling in. There is no question of the excellent and effective music obtained by the combination of the score of violins under Mr. von Ende's direction; for one thing, he rehearses them thoroughly, and controls the playing with definite beat. The semi chorus of fourteen women's voices did fairly under Madame Goldie's direction; more voices are needed. Edith Evans, Emil Polak, and Mrs. G. Washbourne Smith were at the piano, and following the set numbers William W. Hinsbaw, of the Metropolitan Opera Company arrived as guest of honor.

Albert von Doenhoff was piano soloist at the grand concert by the Order of Rostradamus (composed of Metropolitan Opera stars), in the Arion ball room March 5. He played Chopin's polonaise in A flat, in such fashion as to enthrall his listeners; there was clean-cut facility and tremendous bravour in his playing, resulting in a fine success for the pianist, who appears too seldom in public.

Emma A. Dambmann (Mrs. Hermann G. Friedmann) gave the last studio musicale of this season March 3. Among the guests were many prominent in musical circles who praised the singing of Madame Dambmann's professional pupils, and noted the improvement shown by the juniors. All showed roundness of tone, good breath control and pleasing facial expression characteristics of all her students. Helen B. Hoffmann, Leila Wilson-Smith, Dr. Arnold Altschul, Vivien Holt, professional pupils, did especially well. Miss Hoffmann has a clear and well placed soprano voice, heard in "Ein Schwan" and "Die Lotosblume." Mrs. Wilson-Smith, dramatic soprano, sang with fine expression, J. B. Joiner accompanying her; next day she appeared at the Mozart Society, singing the grand aria from "Herodiade" and songs by Rummel and Lang, winning more praises. Dr. Altschul sang the aria from "La Boheme," rousing the audience to enthusiastic applause. Miss Holt sang the aria from "Cavalleria" very well. Mrs. Isaacs, soprano, pleased. Lydia Wise has an unusually good contralto voice and showed the satisfactory results obtainable only by painstaking and conscientious work. Isabelle

Drake has a promising voice, singing "My Redeemer," by Buck. Milles, Hollander and Runkel sang Nicolai's "L'Adieu" and Alice Moffett sang "Vissi d'Arte" ("Tosca") both showing improvement. Milles, Baillie and Gavette and D. Sofer played piano pieces remarkably well. F. Edna White, trumpeter, delighted the guests with her skill in Bartlett's "Dreams," and the Kahn Trio interested as usual. Beatrice Jones played the accompaniments. The artistic results obtained by Madame Dambmann's pupils prove her exceptional capacity as a vocal teacher. During the affair her fine contralto voice was heard in a trio; there is no more deeply expressive organ in New York.

Eugenie Pappenheim's last Sunday reception musicale had many attractive features, among them the singing of Marguerite Hall, contralto, and the playing of Mary Cracraft, the English pianist. Miss Hall's voice and style represent all that is considered standard, her German and French diction understandable of all. Miss Cracraft played solos which gave much pleasure. Corinne Wiest-Anthony (Philadelphia) sang an aria by Gomez with artistic taste. Silvio Paglia, baritone, sang with fervor of expression; he and Mrs. Anthony are professional pupils of Madame Pappenheim. Evelyn Mellen, violinist; Virginia L. Kamp, contralto; Count Fabri, baritone, gave solos, and at the piano were Ethel W. Usher, Mrs. Roebelen and Mr. Crawford. Among invited guests were Mr. and Mrs. L. D. Alexander, Dr. and Mrs. Alexander, Mr. and Mrs. Richard A. Carden, Mr. and Mrs. Samuel R. Weed, the Misses Didier, Mr. and Mrs. F. Spiegle, Mr. and Mrs. Theo. Liebler, Mr. and Mrs. Hiram Decker, Mr. and Mrs. Joseph Koch, Mrs. Sesso, Mrs. Malcolm McIntyre, Mrs. James Halstead, Mrs. Abner Mellen, Mr. and Mrs. F. W. Riesberg, Mr. and Mrs. Lowell Field, Mr. and Mrs. Thomas Stokes, the Misses Scott, Miss Lent, Mr. and Miss Frankenberg, Mr. and Mrs. Hallett Gilbarte, Jeane Franko, Laura Sedgwick Collins, August Walthier, Victor Baillard, Mr. and Mrs. Lampson. At the tea table were Harriet Esmond, Mrs. George Currie, Mrs. Daniel Coleman and Mrs. Rudolf Ruthard.

Henrietta Speke-Seeley's pupil, Jennie Jackson Hill, sang the important solo in Gounod's "Gallia," given at Bronx Church House Auditorium February 26. Her voice is said to be beautiful, and her enunciation a delight. Mrs. Hill is soprano of the quartet at Park Hill Reformed Church. February 27 Mrs. Seeley gave her recital, "Songs of Shakespeare," at Morris High School, her third appearance in the same school on the same subject. The lecture-recital continues to give pleasure, and always "Hark, Hark, the Lark" has to be repeated; and she had to add "O Willow, Willow" (in the traditional setting). Anent her Shakespeare recital, the following appeared in local print a year ago:

Henrietta Speke-Seeley, whose lecture recitals are among the most interesting and artistic of any before the public, had an extraordinary success at Cooper Union last week.

The great hall, which seats at least 1,800 people, was completely filled to hear her program of songs of Shakespeare with an appreciation of the poet's genius from the musician's viewpoint. This lecture was the last in a course on Shakespeare which followed six lectures by Dr. Wilkinson, of Cambridge University, England.

The great audience, consisting mostly of young men, listened with rapt attention and then crowded to the stage to ask questions, even after two encores had been added to the original program.

Mrs. Seeley's impressive manner, her intelligent delivery and her beautiful voice lent much distinction to the event. Among the composers who have set the text of Shakespeare are Bishop, Schubert, Henry Parker, Mendelssohn, Dr. Arne, Morley, Mrs. Beach and Stevens, of which in several cases Mrs. Seeley sang more than one example.

Genevieve Bisbee's "evening at home" (February 19) had musical features of interest to all. Dr. John Solley, baritone, sang the prologue from "Pagliacci" with fine effect. Miss Bisbee played an intermezzo by Paula Varlitt, a study by Chopin, and the d'Albert "Allemande and Gavotte." Her

pupil, Charles Naegele, played a portion of the "Appassionata" sonata and the Gluck-Brahms gavotte. Henry Gaines Hawn gave recitations, and among the guests were Mr. and Mrs. George Inness, F. Lessure de Saint Foir, of London; Mr. and Mrs. Charles Naegele, Mr. and Mrs. Francis Day, Dr. and Mrs. Fred Palmer Solley, Dr. and Mrs. Arthur B. Duell, Mr. and Mrs. Frederick S. Dellenbaugh, Mr. and Mrs. Chauncey Olcott. An interested guest, much pleased with the playing of Miss Bisbee and her young pupil, Naegele, was the Viennese pianist, Herr Schnabel.

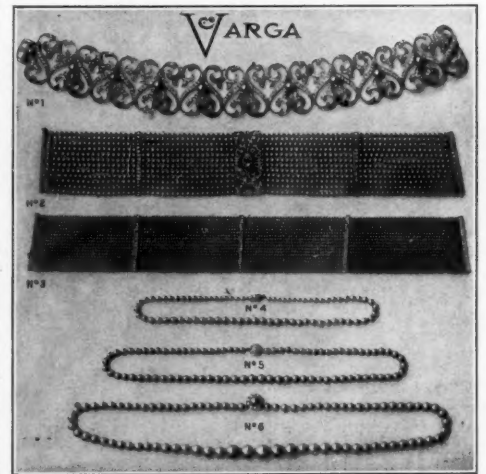
Edward Strong is having a busy season. The last week of February he appeared for the second time with the Evanston, Ill., Musical Club in a performance of Franck's "Beatitudes," having sung it with them last season, the Thomas Orchestra assisting, P. C. Lutkin, conductor. Some recent appearances are: New Haven Choral Society, "The Creation"; Hamilton, Ont., Harmonic Society, "Stabat Mater." March 8 he sings "Olivet" at St. Paul's Chapel, Edmund Jaques, conductor. March 16 he is to sing "Elijah" with the Mozart Club, Pittsburgh. In April he will appear with the Arion Club, of Milwaukee, in Verdi's "Requiem." Following these he has been engaged for the May festivals at Mt. Pleasant, Mich., and Hartsville, S. C.

Frances de Villa Ball, the pianist, whose Mendelssohn Hall recital is recalled as an artistic affair, serving to introduce her to the metropolis as a superior pianist, has press notices testifying to her success in various Eastern cities. Two of them follow:

Perhaps the best number of the evening was ballade, op. 23, Chopin, by Frances de Villa Ball. She entered into the spirit of the composition and played with rare merit. Her technic and interpretation were perfect. She received from the audience the honors of the evening.—Binghamton Daily.

Mrs. Ten Eyck Wendell was the hostess at a musicale given at her home in Cazenovia in honor of Miss F. de Villa Ball, who has recently returned from Vienna, where she has been studying with Leschetizky. Miss Ball played the "Hungarian Fantaisie," by Liszt, in a masterly manner.—Town and Country, Cazenovia.

Alberta Lauer, pianist; Frau von Goeben, soprano (formerly of Vienna), and Miss Bendecke (formerly of Prague,



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Brussels and Paris) gave an afternoon musicale in Tarrytown recently which was very successful. Miss Laurer has been successful as accompanist as well as solo and ensemble pianist, and is now definitely settled in the metropolis, having many engagements.

Agnes Armington, contralto, a pupil of Josefa Middecke, sang recently at Cornell University and at the Bangs and Whiton School at Riverdale, N. Y. Miss Armington has a voice of fine range and excellent quality. The singer has been engaged to sing in St. Mark's Episcopal Church, corner of Second avenue and Tenth street. At Madame Middecke's studio musicale last Wednesday, Carl Schlegel, baritone, and pupils in chorus, sang a number of beautiful lieder from the works of Schubert, Schumann, Brahms, Wagner and Louis Victor Saar. Paul Martin, violinist, assisted by playing violin obligatos.

Annie Friedberg is the sole representative in America of the Concert Direction Leonard, of Berlin; she is also the correspondent of Leonard's Journal, and her long residence and acquaintance in the metropolis gives her special opportunities for efficiency in both capacities. Artists and the press generally know her. Among artists under the Leonard direction are Carreño, Lhevinne, Destinn, Juan Manen, Leo Rains and others, and this agency will manage distinguished artists in America as well as in Europe. Foremost among the attractions for next season is Otto Goritz, baritone of the Metropolitan Opera House; he begins an extended concert tour early in the autumn. Negotiations with other European artists are pending.

Francis Motley, basso, and Mrs. Motley, soprano, sang the parts of Don Basilio and Bertha respectively in the performance of "The Barber of Seville" at Hotel Astor, February 24. They are especially fitted for these parts, Mr. Motley giving unction to the part of the music master, and Mrs. Motley making a characteristic part of the elderly servant.

Henrietta A. Cammeyer numbers among her pupils Gladys Tallman, and a recent private hearing gave pleasure to those who heard her play MacDowell's "Water Lily" and "The Witch," Beethoven's E flat menuet and Schumann's "Novelette" in E major. She plays with clean technic, good pedaling, and natural expression, everything from memory, as is the case with all the Cammeyer pupils. The observer must commend Miss Cammeyer for the intellectual spirit shown in the playing of her pupils; the music underlying the notes comes to the fore. Ada A. Pratt sang songs by Woodman, and "With Verdure Clad," in a clear, pure soprano voice, with good expression and enunciation. The two young artists are capable of giving an entire program of piano and vocal music in such excellent manner as to please any audience.

Dorothea Edwards, contralto, and others took part in a concert in Carnegie Lyceum March 1, under the direction of Willis E. Bacheller, tenor and teacher. Following a miscellaneous first part, "In a Persian Garden" was sung, William J. Falk at the piano.

Marie Cross-Newhaus, president of the Société des Beaux Arts, originated a program of varieties, concluding with "Backsliders' Minstrels," which provided an evening of enjoyment, Waldorf-Astoria Hotel, February 27. Quite the most enjoyable thing of the evening was her own sketch, "Some April Fools," a burlesque, in which she played the part of Madame de Shricka, a teacher of voice. Mabel Ferris, professional pupil of Madame Newhaus, sang a solo.

Lucy Marsh, soprano, sang solos and the obligato soprano in "Inflammatus" (arranged for women's voices); Avery Belvor, baritone, sang "An die Musik" by Schubert, and Paolo Gallico played piano solos, his own compositions, at the concert under the direction of Arthur Claassen, Liederkranz Society, March 4. The women's chorus and a string orchestra shared in the program.

Gertrude Ina Robinson, harpist of the Madison Square Presbyterian Church, was soloist at the Emmet Birthday celebration, New Haven, March 7. March 6 she played for the Presbyterian Union at the Plaza Hotel. Coming engagements include the Armenian concert, Carnegie Lyceum; March 16, Dixie Club, Astor Hotel; same day, Men's League, Broadway Tabernacle; March 20, Miss Simon's recital, Plaza Hotel.

Katherine M. Reynolds sang a program of classic and modern songs at the home of Dr. Robert Scott Inglis, Newark, March 1. She has a beautiful soprano voice of sympathetic quality and unusual range, and has studied with William Shakespeare.

Carl M. Roeder's pupil, Alevia R. Lynch announces a program of piano works to be played at the Waldorf-

Astoria Hotel, March 14, 8:15 o'clock. The first movement of Schumann's concerto, and modern pieces by Liszt, Brahms, Tschaiakowsky, Chopin, Debussy and Paderewski make up the list, Carl M. Roeder at a second piano in the concerto. R. Norman Jolliffe, baritone, assists.

Thursday evening of last week an organ recital was given in Third Church of Christ, Scientist, of New York City, by Fredericka Cooke, the regular organist of this church, assisted by Jessica Allen Henson, soprano; Emilie Grey, harpist, and Clara Kloborg, violinist. The church edifice on 125th street, between Fifth and Madison avenues, held a good sized audience thoroughly appreciative of the excellent efforts of Miss Cooke and her musical associates in the following attractive program: Largo, Maestoso—allegro (from first sonata), Guilman; "Spring Song" and scherzo, Macfarlane; "Come to Me" (violin obligato), Klein; prelude and fugue in A minor, Bach; "It Is a Good Thing to Give Thanks," Cooke; etude (harp accompaniment), Cramer-Henselt; "In Paradisum" (harp accompaniment), Dubois; prelude, "Parsifal," Wagner; "Agnus Dei" ("Lamb of God"), violin and harp, Bizet; "Benediction Nuptiale," Frysinger; toccata (from fifth symphony), Widor. In all that she did, whether in solo or accompaniment, Miss Cooke revealed the skill of the master organist, her technic being wholly adequate to fulfill every demand, while her superb registration is a marked feature of her brilliant work. The pedal dexterity of this lady is remarkable; her playing is characterized by warm, but balanced temperament, and she coaxes from the old instrument a smooth, vital, pulsating tone that is lovely in the extreme. Miss Henson possesses a clear, ringing and sympathetic soprano voice of a most beautiful quality, her head tones and mezza voce being of a decidedly unusual order. She sings with the utmost ease, and it is at once apparent that her artistry emanates from splendid training coupled with a solid mentality on her own part. Miss Henson is the regular soloist of this church. She should be heard with frequency before the public, and the same may be added for Miss Cooke, who certainly accomplishes wonders with that organ.

C. Virgil Gordon gave the first of a series of pupils' recitals at Genealogical Hall recently. A large and enthusiastic audience applauded the young artists. Pieces by Schumann, Beethoven, Chopin, Grieg, Rachmaninoff, Schubert and Liszt were played with much finish. The performers were Hortense Karb, Beatrice Scheib, Hattie May Codd, Adele Kätz, Edna Griebel and Jane Quinn.

Siegmund Grosskopf scored a great success in his recent Stamford (N. Y.) appearance. The Stamford Mirror-Recorder said:

The climax of the evening was reached in the wonderful violin selections exquisitely played by Mr. Grosskopf, who is a graduate of Raff Conservatorium, Frankfurt-on-Main. His intensity and power of expression in the Rubinstein melody in F and his inspired purity of tone in "Meditation" from "Thais" (Massenet) have been unequalled in this region.

Carl to Celebrate Next Sunday.

William C. Carl will celebrate his nineteenth anniversary as organist and director of the music in the Old First Presbyterian Church next Sunday, March 12. Mr. Carl came to the Old First Church direct from his studies with Alexander Guilman in Paris, and from the date of his first recital here, began to draw immense audiences and attract the attention of both the critics and the musical public.

The music at this historic church is famous the country over. But a brief time before Mr. Carl accepted the position, the church did not even possess an organ. Now there are two. Mr. Carl has worked unceasingly in building up the musical portions of the service, and the results are too well known to mention in detail. The church now possesses one of the finest musical libraries in the country, containing the best known works for the service, as well as many novelties secured by Mr. Carl on his extensive travels. The Rev. Dr. Duffield has been a constant aid in raising the standards, and in giving the public an opportunity to hear the many important musical works produced during the past years under Mr. Carl's direction.

The music for next Sunday will include Mozart's "O God, when Thou Appearest," and "Sing Unto God O ye Kingdoms." Henry Purcell (with baritone solo by Andrea Sarto), and Mr. Carl, will play a new "Offertoire," dedicated to him by Albert Renaud, and "Meditation," by Vretblad, the Swedish composer.

In the evening, the Eighty-fourth Psalm, "Quam Dilecta," by Alexandre Guilman, will be sung by the choir. In addition, Guilman's "Ecce Panis," will be included in the list, and Mr. Carl will play the C minor sonata by Theodore Salomé, and a new "Marche Solennelle," by the Baron Ferdinand de la Tombelle.

"Do you think I could keep the wolf from the door by my singing?" asked the musical young man.

"You could," replied Miss Cayenne, "if the wolf had any sort of an ear for music."—Washington Star.

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Other Artists to be announced later

FRANCES ALDA'S RECITAL.

One of the best means of explaining certain situations which exist not only in New York, but in other cities, especially in this country, is to quote what Max Smith, of the Press, says regarding Frances Alda's recital that took place in Mendelssohn Hall, Friday afternoon, March 2, with the following program:

Loreley (first time).....Catalani
Amarilli.....Caccini
Un bioncin di rosa (first time).....Anon. (Seventeenth Century)
Ohi Sleep, Why Dost Thou Leave Me.....Handel
Nymphs and Shepherds.....Purcell
Laue Sommernacht (first time).....Alma Maria Mahler
Persishes Lied: Ich fühle deinen Odem.....Rubinstein
Er ist's.....Schumann
Wiegenlied (by request, in English).....Humperdinck
Abendständchen (first time).....Schindler
Chanson triste.....Duparc
Chant juif (first time).....Moussorgsky
Romance.....Debussy
Oh si les fleurs avaient des yeux.....Massenet
Chant venetien.....Bemberg
Dissonance.....Borodin
From the Land of the Sky-Blue Water.....Cadman
Murmuring Zephyrs.....Jensen
The Crystal Spring—English folk song (first time).....Anon.
Shepherd, Thy Demeanor Vary.....Wilson

The article published by the Press says:

Whenever Madame Alda sings in New York she stirs up stormy discussion. In Paris she has admirers galore and, it may be, enemies too. Whether one belongs to one or the other class, however, is hardly of profound importance. Here the case seems to be quite different. Arguing about Madame Alda is almost as dangerous as discussing "Teddy" Roosevelt, and woe be to him who measures words with experts accustomed to dissecting the voice into its unmusical components.

Let it be admitted at once that Madame Alda, without probably being conscious of it herself, does indulge frequently, when she soars aloft, in tones which produced forte are pinched into penetrating, oboe-like quality, or, taken lightly, are spatulate and white in character. These flaws in the use of a voice that by nature is beautiful are quite apparent to the average listener. It requires no musical intelligence whatever to observe and note them.

There are many excellent qualities, however, in Madame Alda's singing as revealed yesterday, which make it a real pleasure for persons whose musical perceptions are not dimmed by cut and dried traditions of tone beauty—traditions which are different practically in every country of the world—and to such persons this admirable artist carries a moving message.

Madame Alda's emotional range is not large, to be sure; for her voice is too light to carry a heavy burden of tragic feeling or dramatic eloquence. Within the natural scope of her powers, how-

ever, she obtains invariably artistic results and her interpretations are always governed by musical intelligence and good taste.

It is a peculiarity in our dear country to find the personality of the singer discussed and not the art. Here we discuss how Madame Alda sang songs; not how the singer sang them, and then the personality of the singer frequently affects the whole situation as far as it has become or is a topic of the writers. It may be, in some instances a very fortunate condition; in others, again, it is exacting both upon the writers and the singer, because it upholds the truth of the situation, which is obscured through personality.

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FRANCES ALDA.

Alda had not sung them in such a manner as to make them intelligent they could not be discussed at all. She again proved a natural law; namely, that she was most successful in those songs that come nearest to her foundation of study—that is, the French set, Duparc, Debussy, Massenet and Bemberg. Madame Alda is an outcome of that French school, and, at the same time, while that is her case, she gave us the opportunity of discovering again how much greater some of these songs are than others on the program. From the musical point, classically considered and also poetically as the outgrowth of the classical, Handel's songs stood and ranged above all the others

as a composition of dignity, of worth, of vocal power and of true artistic significance, closely followed by Purcell's well known song of the "Nymphs and Shepherds."

Notwithstanding the presence of a Schumann song, and with all due deference to our dear and beloved country (and it is the greatest mistake that we can possibly make to hide our lack of creative genius in music under the false cry of a misguided patriotism), no one here has ever written a song like the "Dissonance" of Borodin, which Madame Alda sang very beautifully and very effectively. Chief Cadman came in for a great deal of applause through the singing of "Sky Blue," not the White Rock, Water. Any one who could find exactly where that sky blue water is located could make a fortune now in bottling it through the success of this song of Chief Cadman's. Mr. Schindler and Madame Mahler, the wife of the unfortunately ill disposed conductor, had songs on the program that distinguished them in the direction of song writers, and we would not know this unless they had been properly sung by Madame Alda. She sang the Mahler song so well, indeed, that it should have been repeated, as it was.

Of course when Madame Alda introduces six new songs, most of them by unknown composers, unknown to us here, some even anonymous, she must accept the fate of all who do this kind of work—this ungrateful work of singing, and, at the same time, educating people in something which they know not, foreign to them, and to which they have not become habitual sympathists. The songs that succeed on our programs here are songs that are known through their constant repetition. It is not the music here; it is the personality that sings the music, and that is another reason why we have not creative power in music; that is another reason why we are not producing operas that are worthy of a repertory standard. The people who sing the operas are of more interest to us than the operas. But Madame Alda fought the battle successfully and made these songs, most of them, very interesting exhibitions.

We are not going to discuss Madame Alda's voice. It is like going over ground that has been repeatedly traveled. She is a recognized opera singer in Europe. She receives today, when she sings in Brussels, ten times as much as she received three or four years ago per night; in fact, she receives as much now per night as she received then per month. She has advanced steadily, and some of the opera roles she sang are very effective.

About eight or ten of the songs on her program had to be repeated, and there were encores after the performance, and the people who were there understood singing. She cannot complain of her reception before the concert and particularly not after the concert.

How to Be a Genius.

[From the New York Morning Telegraph.]

New York is becoming so full of undiscovered geniuses that it is almost a distinction to be dull. As a matter of fact it is not hard to be a genius. All you have to do is to follow the styles of hairdressing fashionable in the stone age, talk a little Whistler, and be oppressed. The last is important. You may cut your hair, you may substitute Schopenhauer for Whistler, but you must be oppressed. If you are not oppressed you will not command the sympathies of servant girls and kindly grandmothers.

In addition to this you must adopt toward the plodders, the workers, the men who grapple boldly with the stimulating facts of life, and who bear the frozen blasts of realities without a whine, an attitude of cold contempt. You must sneer at them loftily, as men lacking in ideals, deficient in artistic principle, as earthy, soulless and uninspired. To your pseudo-genius life is nothing but a fragrance, the benign and floating vapors of which are intended for him, and for him alone, did not the "oppressor's wrong, the proud man's contumely," ally themselves to keep the fragrance from him.

If you would be a genius, be liberal in the use of the phrase Philistine. It is dainty, it has an odor of literature, and it has the further merit of being insulting. But you must use the phrase plaintively, oppressively and universally. Universally by all means, for you must lead people to suppose that you are the lonely chosen one who dwelleth in the holy place, while the rest of the world riots, like sensual pagans, foully, dully, stupidly, in the courts of the temple of Dagon. Therefore, emphasize your selectness, your anointment, and make broad the phylactery of your impertinence. Be gracefully discontented, too. When you are in Rome, weep because you are not at Tibur; when you are in Tibur become plangent because you are not in Rome. It is the discontented child that mothers fondle the most. Speak much of yourself, exhaust the fount of egotism, and seeking out the cozy corners of the world, repose there in querulous and unshared comfort.

It is not at all necessary to achieve the reputation of genius that you should have done anything; that you should have painted a picture that has caused the eye of him who beholds it to gleam and flash; that you should have written the song that brings to the mind the memory of old, happy, far off things; that you should have penned

the verse or period that has cheered or enlightened humanity on its onward march. You need not have been a Holman Hunt, a Wagner or a Robert Browning. But you must suggest to your audience, and to your cult, that all your life the conspiracy of circumstances, the repeated onslaughts of the Philistines, the machinations of the plutocracy, the harsh intellectual density of men and women, have prevented you from achieving your masterpiece. Your greatness thus clouds itself in a vast, vague hypothesis. You are the living protasis, or first clause of an unfulfilled condition.

Your greatness thus being a matter of surmise, there will be none so hardy, or so rich in leisure, as to dare to challenge it. A shadowy celebrity will be assured to you, because you will never have given living proofs of it. Voltaire said of Homer that his fame is established because no one reads him any more. So will yours be for a sweeter reason still. You will never have written anything for any one to read.

Ziegler Institute News.

The pupils of the Ziegler Institute are preparing for the midwinter examinations. The first was for normal tone production, the second will be for the application of normal tone production and emission on all syllables of the different musical languages throughout the natural range; the simplest songs sung with natural expression controlled by correct tones; body relaxation, poise, stage presence, gait and involuntary gesture with singing; rudiments of one foreign language and correct English.

The institute will open a correspondence course in the near future. Madame Ziegler is much interested in the production of opera in English, and pays special attention to English diction. She is secretary pro tem. of the newly formed Society for the Promotion of Opera in English and Encouragement of American Music. A meeting of members was called in the foyer of the New Theater, March 5, to elect officers, etc.

Miss Vallmore—I was told to take lemon juice for my singing.

Mr. Sourly—Haven't you got will power enough to stop singing without the aid of lemon juice?—Chicago Daily News.

American Institute Klibansky Recital.

Pupils of Sergei Klibansky, of the staff of the American Institute of Applied Music (Kate S. Chittenden, dean), united in a vocal recital in Chamber Music Hall on March 3. The affair interested so many people that the hall was thronged. Mrs. George W. Hill was the first solo singer, and she deserves special mention for both her voice and manner of singing. Irving Fisher was such a favorite that he had to bow several times after two of his own songs, finally repeating his "Mother o' Mine." Gladys Weil sang songs by Strauss and Schubert with especial grace and expression. Anne Hathaway showed a lovely alto voice, making a hit with Hildach's "The Minstrel," the violin obligato excellently played by young Benjamin Abarbanell, a worthy pupil of Henry Schradieck.

Robert H. Perkins sang with much gusto and sustained voice Hans Sachs' "Schusterlied" and Buzzi-Peccia's "Gloria," the latter with fine climax. Maria Weidlick sang Woodman's "Spring Song" with brilliant voice, and following the set program Mr. Klibansky sang twice. "Auf Flügeln des Gesanges" showed much finish and refinement, and "Her Rose" (in English) revealed tenderness and fervor. Hearty applause followed each singer.

Sara Simpson's Sunday Musicales.

Sara Simpson, the contralto, will give four musicales in the Mariner studios on Sunday afternoons, March 19 and 26, and April 2 and 9. Miss Simpson will include a group of songs by Hallett Gilberte on one of her programs. The Mariner studios are at 250 West Eighty-seventh street, corner of Broadway.

Antonia Sawyer's Informal Musicales.

Antonia Sawyer, of the Sawyer Musical Bureau, gave the first of four informal Lenten musicales Monday afternoon, March 6, in Room 1, Metropolitan Opera House Building (1425 Broadway). The remaining musicales take place in the same place Mondays from 4 to 6 o'clock in the afternoon.

"I would like to exchange this \$5 opera bag for a \$5 chafing dish."

"Sorry, miss, but those opera bags have been marked down to \$3.98"—Washington Herald.

CONCERT BY THE MacDOWELL CHORUS.

A glance over the program which the MacDowell Chorus gave in Carnegie Hall, Friday evening of last week, can hardly fail to arouse some discussion. This new society, organized under dignified social auspices, was named after the American composer, the late Edward Alexander MacDowell. The first important public concert before an audience as brilliant in character as those which usually assemble in the Metropolitan Opera House on subscription nights was devoted to compositions by two Russians and one Frenchman. Who can explain this extraordinary inconsistency? New York is not suffering from any lack of Russian music; the truth is, we have had too much of that sort of thing. As for novelties, we have heard so many this winter that the critical brain is beginning to reel with sensations and scenes that are so kaleidoscopic as to lead him (or her) to shudder when taking up new programs. What honest minded reviewer of music can listen, digest and write clearly and intelligently on these "new" offerings which are produced every week? Musical conductors are human, and generally they are not to be condemned for introducing novelties, for as a rule they have perhaps studied them day and night for months in advance of the performance and hence may have discovered something worth while which is not revealed to the average listener on the first or second hearing.

But musical directors must take others into consideration, particularly the public that pays and those whose duty it is to chronicle what has occurred. Long ago normal minded persons fled from the "bookworm," the "dry as dust" delfer after the obscure in literature and science, while ignoring what was beautiful and of intrinsic merit. Today we also have the "musical worm" who digs and delves for "novelties" and "old music" while the beautiful masterpieces are neglected.

The music presented last Friday evening at the concert of the MacDowell Chorus, assisted by the New York Philharmonic Orchestra and soloists, follows:

Joshua, A Biblical cantata.....Modest Moussorgsky
Contralto solo, Clara Sapin.
Folk songs and chorus from the opera Prince Igor.....Borodin
Chorus of Polovetzian Maidens.
Contralto solo, Clara Sapin.
Chorus of Villagers.
Soprano solo, Viola Waterhouse.
Polovetzian Dance and Chorus.
Briséis (or the Bride of Corinth).....Chabrier
Briséis.....Alma Gluck
Thanasto.....Madame Bressler-Gianoli
Hylas.....M. Clement
The Evangel.....M. Dinh Gilly
Stratokles.....M. Rothier

The compositions by Moussorgsky and Borodin echo the characteristics of music by other Russian composers. This does not detract from their worth; the statement is merely made to show that we have heard music like unto it many times during the past decade. The cantata and excerpts from the opera, "Prince Igor," were fairly well sung. The chorus of 160 voices contains good material, but it takes

years to build up a great chorus. The soprano section is good, the altos and basses fair, and the tenors weak. The music was sung with spirit under the direction of Kurt Schindler. Mrs. Sapin, the contralto soloist, was especially effective in the cantata.

The feature of the concert was the performance of Chabrier's unfinished opera, or it might be more correct to call it music drama. "Briséis" had presentations at the Grand Opera in Paris and in Germany under Mottl and Richard Strauss. The book of the opera, by Mikhael and Mendes, deals with the struggles between ancient paganism and christianity. The action takes place in Corinth, where Briséis lives with her mother, Thanasto. The girl is loved by Hylas, an unregenerate pagan. The mother of Briséis, delivered of evil spirits, consecrates her daughter to the new faith, and the daughter finally consents to give up human love and happiness after the pleadings of the mother have been strengthened by the exhortations of the Evangelist. This is an old theme. The struggle between the flesh and the spirit has been depicted in other works, most impressively in Wagner's "Tannhäuser." Chabrier's score is beautifully orchestrated, but proclaims no striking themes. It must be taken in account in passing judgment that it is an unfinished drama, and its performance last week was without the scenery and action which are necessary in a complete presentation of a dramatic work.

The beautiful voice of Alma Gluck as Briséis, the fervent impersonation of Dinh Gilly as the Evangelist, and Clement's singing as the lover provided the audience with moments of genuine pleasure.

Mary Jordan in Summit and Owego.

Mary Jordan, the contralto, sang a program of sixteen songs in English, German and French, at a recital at the home of Mrs. Hamilton Mabie, Summit, N. J., February 20. The reception accorded her, and the appreciation expressed in sustained applause was most gratifying to the fair singer, who invariably makes ardent admirers on every appearance.

Regarding her singing on February 10 in Owego, N. Y., the following is a portion of a column-long notice in the Owego Times:

To the concert platform Mary Jordan brings a rich, magnificent and cello-like contralto and a rare and beautiful presence. Before she vouchsafed a tone the listener registered a vow to hear none of her with his eyes shut. Loveliness permeated all her work. So she was, so she stood and so she sang; herself surrounded by a magnetic aura as she stood and sang Nevin's "Rosary." Schumann-Heink once said that "The Rosary" is the greatest American song. As Nevin made "The Rosary" a song, so Mary Jordan has made it a memory. But that, while not the least of her numbers, was not all of her program. The modernity of Debussy lost much of its fearfulness through her singing of the elusive aria from "L'Enfant Prodigue." Her interpretative powers are such that she made even this ultra modernist mean much to the layman. Of her English songs, perhaps the best was Mary Salter's "Song of the Garden." The brightness of the contralto quality is too often beclouded by the

somberness of the contralto literature; but here was a song to be lightly sung, and so it was done by the gracious singer, and the voice was never so lovely as when she smiled through her singing.

Eugene Bernstein's Work.

Eugene Bernstein, the pianist and teacher, is having a very successful season. He has played at concerts of the Rubinstein Club and other societies in New York and elsewhere. Friday evening, February 24, Mr. Bernstein appeared in joint recital with Reinald Werrenrath under the auspices of the Friday Evening Club, of Morristown, N. J. The concert took place at the Lyceum in the beautiful New Jersey town before a brilliant assemblage of music lovers and society men and women. Mr. Bernstein's numbers included "Rondo Brilliant," Weber; scherzo, Mendelssohn; a Chopin etude; gavotte and murette by D'Albert; barcarolle by Rubinstein; and the "Venezia e Napoli," by Liszt.

Saturday afternoon of week before last, Eleanor Shaw, a pupil of Mr. Bernstein, distinguished herself at the meeting of the New York Woman's Press Club at the Waldorf-Astoria. Miss Shaw played with admirable taste and ample technic, a barcarolle by Godowski; a nocturne by Karganoff, and the "Liebeswalzer" of Moszkowski.

Adkins Sings Many Times.

Morton Adkins, the well known baritone, recently sang at two concerts on the same day; at a private musicale at the home of Mrs. A. T. Nichols, East Sixty-fourth street, and at the Brooklyn Teachers Association concert, Kismet Temple, where an audience of 2,200 people heard and enjoyed his singing. February 24 he sang these songs at a large gathering of church people: "Pilgrim's Song," Tschai-kowsky; "Mother o' Mine," Tours; "Rolling Down to Rio," German. Warm applause greeted him, and there was universal interest in the singer and songs. March 14 he is to be soloist for the Fall River Choral Society, with an orchestra of sixty men. May 1 he will appear as soloist with the Scranton Symphony Orchestra, and later in the same city with the Liederkranz Society. He has several dates for song recitals.

Frida Windolph Going Abroad with Miss McLellan.

Frida Windolph, the coloratura soprano, will go abroad with her teacher, Eleanor McLellan, at the close of the season for study in Berlin. Madame Windolph says she could not think of leaving Miss McLellan even during the vacation months, and, therefore, will continue her lessons without interruption for the coming year. Madame Windolph has had a number of important concerts recently, and at each appearance, the charming singer disclosed that her improvement is remarkable. Besides a lovely voice, this artist has intelligence and a delightful personality. Great things are expected of Madame Windolph.

Isabel Hauser's New York Appearances.

Isabel Hauser, the pianist, has several engagements to play at private musicales in New York this month. Her next public appearance in the metropolis will be at a concert in the gold and white ballroom of the Hotel Plaza on the night of April 11.



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The Philadelphia Orchestra.

PHILADELPHIA, Pa., March 4, 1911.

Enthusiastic audiences crowded the Academy of Music for the program of the twenty-first pair of concerts, made doubly attractive in the addition of David Bispham as soloist. The symphony fantasy, "Sea Morning," by Max Schillings, as an introductory number, was an effective choice, with its light and airy motion and restless spirited movement, symbolizing in a sketch of the work "the setting forth of Argonauts—the start for conquest—for new experience to new and hidden lands." The orchestra, under Carl Pohlig's leadership, gave an unusually effective working out of this "sea picture." The symphony "Pathétique," of Tchaikowsky, as the main feature of the program, was if possible, given a more wonderful interpretation than ever before, each phase and touch of color given full effect and in the beautiful allegro con grazia, reaching a wonderful height of perfection. This entire work is full of passionate quality, expressed in the most gorgeous musical terms. It is hard to give credit to any one part of the orchestra, as the effect on the whole was ravishing in its beauty. The reappearance of David Bispham was almost triumphal in its cordiality, showing the place he has in the hearts of the Philadelphians. The wonderful diction, so especially noticeable in "Die Frist ist um," Wagner, made the composition a perfect selection on this program, and it was thoroughly appreciated. The overture, "The Bartered Bride," Smetana, as a finale (long a favorite number before the presentation of the opera in this country), brought to a close a program, making one more in the long list of "red letter" programs of the orchestra.

The Philadelphia Orchestra had a busy week. Tuesday evening, February 28, the second Norristown concert was given with Herman Sandby, the popular cellist of the orchestra, and Marguerite Sylva, soprano, of the Philadelphia-Chicago Grand Opera Company, as soloists in the following program:

Overture, Oberon Weber
Concerto in A minor for violoncello and orchestra.....Goltermann
Herman Sandby.
Valse lentoDelibes
Overture, MignonAmbrose Thomas
Jewel Song (from Faust).....Gounon
La Habanera (from Carmen).....Bizet
Madame Sylva.
Hungarian RhapsodyLiszt

The performance under Carl Pohlig's effective leadership, was admirable in every detail. Madame Sylva was in splendid voice and established herself as a favorite by her singing of the two operatic numbers. Sandby gave a good account of himself, as usual.

Wednesday evening the orchestra presented the following attractive program at the Academy of Music:

Overture, Fra DiavoloAuber
Bois EpaisLully
Der WandererSchubert
Noah H. Wayne, ad.
Fantastic DancesHenry Albert Lang
(Conducted by the composer.)
Polonaise (from Mignon).....Thomas
Elsie North.
Meditation (from Thais).....Massenet
Overture, William Tell.....Rossini

This program in its entirety was very enjoyable, designed as it was to make an appeal to every music lover. Both soloists acquitted themselves creditably.

Ethel Altemus, pianist, and Josephine McCulloh, dramatic soprano, are to be heard in joint recital in the Clover Room of the Hotel Bellevue-Stratford, Tuesday afternoon, March 14.

At her concert on March 14, in the Academy of Music, Luisa Tetrassini will sing the "Mad Scene," from Thomas' "Hamlet"; the aria "Bel Raggio," from Rossini's "Semiramide"; the "Chant du Mysoli," from Felicien David's "La Perle du Bresil" (with flute obligato), and the "Polacca" from "Mignon."

At a concert for the benefit of Emil Gastel, to be given in Griffith Hall, on the evening of March 23, the following artists have kindly volunteered their services: Florence

Hinkle, Mrs. Russell King Miller, John F. Braun, Horatio Connell, John S. Thompson, Eugene Klee, Thomas A. Becket, and Russell King Miller.

Thaddeus Rich, will play as a novelty at his second recital in Witherspoon Hall, March 23, the difficult concerto by Bottesini for violin and contra-bass.

Jules Falk, one of the most interesting personalities among the younger violinists at present before the concert public in America, in a concert to be given in Witherspoon Hall Monday, evening, March 13, will have the assistance of Cara Capan, contralto.

Paul S. Althouse, a pupil of Perley Dunn Aldrich, has been engaged as tenor soloist in the West End Collegiate Church, New York, where Florence Hinkle is the soprano soloist. Mr. Althouse made a very successful appearance here as "Faust" with the operatic society at their last performance.

At St. James Church, S. Wesley Sears, organist, the twenty-fourth public service of the American Guild of Organists will be held on the evening of March 15, beginning at 8 o'clock.

Blanche Friedman, a pupil of Frederick Peakes, gave a recital last Tuesday evening, with the assistance of Sascha Jacobsen, violinist and Henry Lukens at the piano.

Musical events for the following week in Philadelphia:
Monday evening—"Le Jongleur de Notre Dame," Metropolitan Opera House.

Tuesday evening—Mischa Elman, violin recital, Academy of Music.

Wednesday afternoon—Selden Miller recital, Acorn Club.

Wednesday evening—Mildred Stevens Moore and John Pommer, Jr., recital, Orpheus Rooms; "La Tosca," Metropolitan Opera House.

Friday afternoon—The Philadelphia Orchestra, Academy of Music.

Friday evening—"Tales of Hoffmann," Metropolitan Opera House; Israel Cahan piano recital, Griffith Hall.

Saturday afternoon—Walter St. Clair Knodel organ recital, Church of the Incarnation; "Natoma," Metropolitan Opera House; S. Wesley Sears organ recital, St. James Church.

Saturday evening—The Philadelphia Orchestra, Academy of Music; "Madame Butterfly," Metropolitan Opera House.

M. Q.

Third Stojowski Historical Recital.

Last Saturday afternoon, in Mendelssohn Hall, Sigismund Stojowski gave the third of his historical piano recitals. A good sized audience listened to the interesting and well played program, which was characterized as romantic classics and classic romantics. Von Weber and Schubert were romantics, while Mendelssohn was a classicist, and John Field, although romantically inclined and the founder of the nocturne, yet served merely as a connecting link between Clementi and Chopin. If there be such a thing as a romantic classic or a classic romantic it is a paradox difficult of comprehension.

The sonata in A flat major by Von Weber served as a good introductory number, although it is not truly characteristic of the romanticism of the composer. It is a very free and somewhat labored work, but interesting on account of its delightful rendition by Mr. Stojowski. With the Schubert numbers the real delights of the afternoon began. The three "Moments Musical," op. 94, Nos. 2, 3 and 4, were altogether lovely, especially the first. The minuet from the G major fantasy and the two impromptus, op. 142, No. 3, and op. 90, No. 4, were exquisite examples of Schubert's loftiest inspiration and were eloquently delivered by the player. Mendelssohn's "Variations Series" furnished abundant contrast by disclosing the absence of inspiration so prominent in the Schubert numbers. The four songs without words were illustrative of Mendelssohn's most poetic side and the Field rondo in E flat major was a good example of the early nineteenth century school of which this Irish composer was a disciple.

Mr. Stojowski's interpretations were artistic as well as scholarly, and he was the recipient of a cordial demonstration of appreciation. The next recital will take place on Saturday afternoon, March 18, the program being devoted to Schumann and Chopin.

Gerville-Reache to Extend Tour.

Madame Gerville-Reache, the contralto, who was to have sailed for Europe immediately after her series of appearances in New York and Philadelphia with the Metropolitan Opera Company, has modified her plans. She has accepted several engagements to sing at festivals this spring, and will not leave for France until the first week in June, when she closes her season at the music festival in Saginaw, Mich.

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WASHINGTON, D. C., March 3, 1911.

Tuesday afternoon at 4:30 o'clock in the New National Theater (department hour), when the New York Philharmonic Orchestra appeared, there was loud lamentation from the crowd anxious to hear the promised Bach-Mahler suite for orchestra, which was speedily changed to rejoicing as the program proceeded. While regretting Mr. Mahler's sickness, which prevented his conducting the program as arranged, an opportunity was given Washington to appreciate the merits of Concertmaster Theodore Spiering, as substitute conductor, and Ernest Hutcherson at the piano. The concerto for piano and orchestra in D minor, op. 23 (MacDowell) was delightful and the power, clearness of tone and simplicity of Mr. Hutcherson's work was illuminating.

The other numbers were symphony 6, in F major (Beethoven); overture, "Oberon" (Weber); "Invitation to the Dance" (Weber-Weingartner); "Les Preludes" (Liszt).

Tuesday evening, 8:30 o'clock, at the Ottoman Embassy, there was given a program of "song and story" for the benefit of the Eye and Ear Hospital under the management of society women and the board of managers, which was greatly enjoyed and remunerative.

The soloist with the Washington Symphony Orchestra on February 14 was Paul Bleyden, a voice teacher in Washington and New York. Mr. Bleyden was principal tenor in European opera houses and with the Savage and Aborn Opera companies.

A delightful diversion on Sunday afternoons has been the studio recitals given by Katherine McNeal, teacher of piano, in her studio in Connecticut avenue. Miss McNeal was the winner of the medal for piano at the von Unschuld-Lazard School of Music and is now busy with a large class. Music lovers are anxious to hear her concert program, which will be given in the near future.

The Washington Symphony Orchestra played at the Congressional Club on Thursday afternoon during the reception given by the president of the club to the retiring president, Mrs. W. A. Gregg, of Texas.

Angela F. Small has moved her studio to 1219 Connecticut avenue, the McNeal Studio Building.

Mrs. Oldberg's fifth concert of the subscription course will be given at the Washington Club, March 6, at 8:30 o'clock.

THE MUSICAL COURIER of March 1 calls attention to the practice of musicians singing and playing at the banquets of the Women's Press Club and other places receiving no pay, etc. As this paper then stated, "no professional line can afford any such step without ruin, and that is the case with the musicians." This practice is carried to the extreme limit here in Washington thereby belittling the whole music body. Another phase of this matter is the volunteer mem-

bers of wealthy society filling church choir positions and engagements that by rights should go to the hard working professional. How else can we live? D. R.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., February 25, 1911.

The Schubert Club concert in Casino Hall, Sunday afternoon, February 12, proved of exceptional interest, as all were eager to see what had been accomplished under the new director this season, and they soon found that Albert A. White has brought the club up to a high standard of finish.

If in the short time of six months, such a great change could be brought about, the club's bright future is assured. Percy Hemus (baritone) and Margaret Fowler (violinist), were the soloists. Mr. Hemus perhaps has never been heard to better advantage. "The two Grenadiers" (Schumann) and the "Pirate song" (Gilbert) were the two special numbers well sung. Miss Fowler was heard to

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advantage in the "Scotch Fantasy" (Bruch). Her beautiful tone, accuracy and finish were revealed, especially in this number. There were many encores. The accompanists were Gladys Cravens and Helen Fowler.

The Kansas City Musical Club has been doing some interesting work lately in its concerts. Looking over a couple of programs sent in lately one is attracted by the subject matter, which is American composers. The January program featured Ernest Kroeger, Carl Preyer, Mary Turner-Salter, and J. H. Rogers, which were interpreted vocally and instrumentally by Mrs. Corn, Mrs. McLin, Miss Forsythe, Mrs. Morse, Miss Green, Mrs. Baird, Mrs. Nellis, Miss Wilson, Miss Campbell, Miss Chapman and Mrs. Duysing. The discussions were "Foremost Conservatories and Schools," by Ida Simmons, and "Influences Which Have Raised Musical Standards," by Edith Chapman. The February program was given to Henry Holden Huss and Clayton Johns. The topic was "Critics and Criticism," by Cora Alden. Next month the Kansas City Musical Club will give its second artists' recital, when Kansas City will hear Corinne Rider-Kelsey and Francis Macmillan.

Sarah Ellen Barnes has returned from a three months' sojourn in Boston, and while there, spent some time in study with Madame Hopekirk.

Adeline Nentwig, pupil of Rudolph King, will give her annual piano recital March 10, in Spaulding's Hall.

Mrs. Jennie Schultz and Miss Lichtenwalter will give a studio musical February 28, in Miss Lichtenwalter's studio, for Alma Poehler, of Lawrence, Kan. Miss

Poehler has just returned from three years study in Paris and Berlin. Mrs. Schultz will be at the piano.

The second week in March will be a noteworthy one with two great artists and two local symphony concerts. Walter M. Fritschy presents Alexander Heinemann, the famous baritone, March 7, in Casino Hall, and the Carl Hoffman Music Company is bringing the great Busoni to Convention Hall. Carl Busch will direct a symphony concert in the Schubert Theater on Tuesday afternoon March 7. The symphony concert which Julius Osier has been preparing will be given in the Schubert Theater on March 12, at 4 o'clock.

Anna St. John presented her pupil, Bertha Taylor, in a piano recital in Spaulding's Auditorium Thursday evening, February 23. Miss Taylor reflected great credit upon her teacher. Charles Cease (baritone) assisted.

The children's work which Carl Busch will feature in the spring festival, is making splendid progress at rehearsals. It is surely a big undertaking to train 1,000 children, but Mr. Busch has everything so systematized that things move without a hitch. J. D.

Hambourg-Huss Musicales-Reception.

Henry Holden Huss and Mrs. Huss gave a musicale and reception Saturday afternoon of last week in studio No. 130, Carnegie Hall, in honor of the distinguished Russian cellist, Boris Hambourg. About one hundred and fifty guests responded to the invitation. The host and guest of honor contributed to the musical program. Miss Huss, a sister of the host, and pupils of Mr. and Mrs. Huss also added to the delights of a rare musical hour. The program for the afternoon follows:

Concerto (first movement) Schumann
Marion Coerssen.
The orchestral accompaniment on a second piano,
Florence A. Beckwith.
Seit ich ihn gesehen Schumann
Ich kann's nicht fassen, nicht glauben Schumann
Babetta Huss.
Compositions of Henry Holden Huss—
Valse, A major, op. 20. Eleonore Payez.
Andante Quasi Larghetto.
From Sonata, op. 24 (M.S.) for cello and piano.
Boris Hambourg and Mr. Huss.
Before Sunrise.
Franklin Riker.
Prelude, A flat major, op. 17.
To the Night, op. 21.
"O Night, how wondrous are thou, in thy melancholy,
thy majesty and thy mystery."
Mr. Huss.

Naturally the compositions by Mr. Huss interested the company, and in the performances of the music the listeners heard renditions that merited the highest praise. Usually at social affairs the music is secondary, but last Saturday the guests were as attentive as if seated at a public concert. Mr. Huss reveals above all the fancies of the poet and dreamer in his themes, but these themes are worked out with the thoroughness of the scholar who labors in season and out of season to perfect every detail of his work.

Among the invited guests last Saturday were: Mr. and Mrs. Charles Healy Ditson, Mr. and Mrs. Modest Altschuler, Colonel and Mrs. William Church, the Rev. and Mrs. James M. Bruce, Mrs. William Sloan, the Misses Sloan, Lillian Littlehales, Edward M. Shepard, George Foster Peabody, Mrs. Charles B. Hewitt, David Bispham, Mr. and Mrs. Arnold V. Volpe, the Misses Moore, Mrs. Daniel G. Gillette, Mrs. H. R. Gifford, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. C. Loring Brace, Mrs. Elder, Dr. H. V. Black and Mrs. Black, Charlotte Hancock, Mr. and Mrs. James Goldmark, Kurt Schindler, Mr. and Mrs. Daniel Gregory Mason, Mr. and Mrs. Theodore Spiering, Mrs. M. Dieble Scheele.

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CHICAGO, ILL., March 5, 1911.

The twenty-first program of the season by the Theodore Thomas Orchestra, Friday afternoon, March 3, and Saturday evening, March 4, was made up solely of works by Richard Wagner. The program in its entirety follows:

A Faust overture.
Tannhäuser: Bacchanale, Blick ich Umher. (Wolfram's Address)
Lohengrin: Prelude.
Die Walküre: Wotan's Farewell and Magic Fire Scene.
Wotan, Mr. Whitehill.
Siegfried: Siegfried in the Forest.
Die Götterdämmerung: Siegfried's Death Music.
Tristan and Isolde: Act III—Prelude, Tristan's Vision, Arrival of the Ship, Isolde's Love Death.
Die Meistersinger von Nürnberg:
Hans Sachs' Monologue.
Procession of the Guilds. Finale.

The soloist of the day, Clarence Whitehill, an American baritone, who has made a reputation for himself not only in this country but also in the principal European capitals, sang several excerpts from Wagnerian operas. In the first part of the program Mr. Whitehill was heard in "Wotan's Farewell," from "Die Walküre." The American baritone outclassed any of the German singers heard in this same aria during the last decade in Chicago, not only vocally speaking, but through his perfect enunciation of the German and also through a fine reading. Mr. Whitehill's voice is of large compass, beautifully used and admirably suited to the Wagnerian repertory. He does not exaggerate the value of words and of guttural consonants, as is unfortunately the custom with his German colleagues. The Hans Sachs monologue proved to the audience that the art of bel canto is also necessary at times to an aria from a Wagner opera, and this was demonstrated beyond doubt by the gifted singer, whose success was overwhelming and in every way well deserved. The orchestra outdid itself and played remarkably well each of the numbers on the program. It seemed as though each member of the orchestra was infused with enthusiasm, and as a result the playing revealed warmth and color. This was by far the best concert given by the Thomas Orchestra during the last two years, and the reading of each selection reflected credit upon the sterling conductor, Frederick Stock.

Heniot Levy, pianist, and for the last few years a resident of Chicago, will be the soloist at the next pair of concerts of the Theodore Thomas Orchestra on Friday afternoon, March 10, and Saturday evening, March 11. Mr. Levy has chosen for his debut with the orchestra the Chopin concerto for piano in F minor.

Mabel Sharp Herdien has just been presented with a beautiful medal in commemoration of her appearance with

the Mendelssohn Choir in Toronto in conjunction with the Thomas Orchestra. The medal is in bronze and the design is allegorical of the "Children's Crusade," three little girl figures being engraved on the back. Mrs. Herdien sang the soprano role in the "Children's Crusade" and therefore the medal subject is appropriate. This artist left here for a week's concert tour in Iowa, and upon her return will be heard in Chicago in concert.

John B. Miller, tenor, and Arthur Middleton, basso, have just returned from a successful tour through Iowa.

Katherine Allan Lively appeared as soloist for the Corpus Christi Quartet Society at Corpus Christi, Tex. Mrs. Lively, judging from all reports, scored heavily and will sing a return engagement.

The German Old People's Home will be the beneficiary of a concert to be given by Madame Schumann-Heink on Sunday afternoon, April 9, in the Auditorium Theater.

The Chicago Grand Opera Company has informed this office of the re-engagement for next season of Charles Dalmores, who will, without doubt, sing "Tristan" and "Walküre" in English. John McCormack, Carolina White and Alice Zeppilli have also been re-engaged.

On March 19 an international song recital will take place in the Auditorium Theater, Chicago, and will be given by the following artists: John McCormack, Irish songs; Marguerita Sylva, French songs; Jeanne Korolewicz, Polish songs; Rosa Olitzka, German songs; Carolina White, American songs, and Nicola Zerola, Italian songs.

Baroness Elsa von Wolzogen gave a recital in Music Hall Sunday afternoon, March 5, under the local direction of F. Wight Neumann. The appearance of the baroness was a social event.

Allen Spencer will give his annual piano recital next Tuesday evening, March 7, in Music Hall.

The Columbia School chorus of fifty voices, under the direction of Louise St. John Westervelt, will give its fourth annual concert on Thursday evening, March 23, in Music Hall.

Caroline Mihr-Hardy, soprano; Rose Lutiger Gannon, contralto; George Hamlin, tenor, and Arthur Middleton, bass, are among the soloists chosen by the Apollo Musical Club for the first performance of Felix Woysch's "The Dance of Death," which will be given by that club in the Auditorium Theater on Monday evening, April 10,

under the direction of Harrison M. Wild. The translation in English has been made especially for the Apollo Club. Arthur Dunham, the organist of the club, will preside at that instrument.

Edwin Schneider played artistic accompaniment for Carolina White at the recital given last Monday, February 27, in the Blackstone Theater.

The composition class of Arthur Olaf Anderson will give its recital on Saturday, March 11, under the auspices of the American Conservatory. The program will contain a number of works of considerable merit.

Paul W. McKay, basso, who, for the last few months, has been a resident of Oklahoma, made his reappearance in Chicago last Monday, and visited the offices of THE MUSICAL COURIER. Mr. McKay expects to be very busy during his stay in Chicago.

Theodore S. Bergey, director of the school which bears his name, again has asked this office to inform MUSICAL COURIER readers not to address him as Mr. Bergey, but as Theodore S. Bergey. He is very particular about this, nearly as much in fact as that certain tenor who, having an Irish name, changed the last consonant in order to make it appear Scotch. This tenor at one time even took a pseudonym, but having poor luck as an artist under this assumed name he appeared in the limelight of the concert field under his old appellation and was just as successful as previously. This is not the case of Theodore S. Bergey, who long ago established a name for himself, and it is not surprising that he should be so particular in having his Christian name precede his given name.

Charles L. Wagner, manager of the St. Paul Symphony Orchestra, passed through Chicago, Monday, February 27, leaving the same evening for St. Paul. He said that the tour for the orchestra was almost completely booked.

A program of Scandinavian music was given Tuesday evening, February 28, by Frederick Fredericksen, violinist, assisted by his wife, and a local baritone, also by one or his pupils, Master Paley, a young man in his teens, and for whom his instructor predicts a great future.

Rosa Zukowsky-Stone played with great success for the Chicago Hebrew Institute in Assembly Hall, Wednesday, February 22.

Alexander Zukowsky, violinist, and Della Thal, pianist, will appear in a piano recital before the Apollo Club of Janesville, Wis., during the month of March. Miss Thal will go on a concert tour to Kansas, Iowa and Wisconsin, appearing in Wichita, Dubuque and other cities, where she will give entire recitals.

A performance of considerable interest and much dramatic intensity was given last Saturday morning in the Ziegfeld by pupils of the Chicago Musical College School of Acting. The serious offering of the morning was the first performance on any stage of "The White Horse," while an act from "Esmeralda" and "Mr. Spriggs' Little Trip to Europe" completed the entertainment and exposition of the young people's attainments.

Carl Ziegfeld, general manager of the Chicago Musical College, is in receipt of a letter from Professor Sternburg, a well known teacher of music residing in Hamburg, suggesting that an exchange of students between prominent music schools in America and Germany might be quite as profitable to the students as is the present

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arrangement of exchanging professors now in vogue between England and this country.

Last Wednesday afternoon, March 1, the American Conservatory of Music gave the first performance on any stage of "Her Revenge," a drama in three acts, by Olivia Anderson. The students of the school of acting, under the direction of Hart Conway, gave a splendid account of themselves and the authoress must have been gratified by the success of the production. The Whitney Opera House was packed to the doors to witness the "première." The plot is well constructed, interesting and full of pathos, the dialogue is bright and many lines quite clever. Elizabeth Bradfield made a "hit" as Miss Hall, and a special mention should be given Vera Wadsworth, who showed a dramatic temperament in the emotional part of the Marchesa. The other parts were in capable hands and congratulations are in order for Hart Conway and his young dramatic "stars." Between the acts the American Conservatory String Orchestra played Gillett's gavotte, Sandre's romanza and Steck's waltz.

Herbert Kirschner, a violinist and pupil of Max I. Fischel, was heard to good advantage in a violin recital in Music Hall last Thursday evening, March 2. Mr. Kirschner was assisted by Lorine Lorimer, harpist, and daughter of Senator William Lorimer.

On Monday evening, March 6, Hilda Erickson, a piano student of Karl Reckzeh, will give a recital in Rehearsal Hall, Chicago Musical College building.

The series of faculty concerts arranged under the auspices of the Chicago Musical College, will begin during the latter part of April, following the close of Lent.

One old and one modern choral work will be presented by the Festival Chorus of 600 singers now being organized for the next North Shore Music Festival at Evanston, Ill., May 25, 26 and 27 next. The works are Handel's "Judas Maccabæus" and Elgar's "Caractacus." The entire Theodore Thomas Orchestra of ninety men has again been engaged to furnish the orchestral part of the program this year.

Rehearsals are progressing in a most satisfactory manner on Felix Woysch's new choral work, "Dance of Death," to be presented to the Chicago public on April 10 by the Apollo Musical Club, Harrison M. Wild, conductor. Outside of the Apollo Club's regular forces, it will have the assistance of a boy choir of 200 voices recruited from the Episcopal churches of Chicago.

The Minneapolis Symphony Orchestra will make its first Chicago appearance next Thursday evening, March 9, under the direction of Emil Oberhoffer and under the local management of Carl D. Kinsey. The sale of seats has been reported very heavy, and a sold out house is expected.

Frank Waller has just returned from a short concert tour through Kansas and Oklahoma. Mr. Waller acted as accompanist for B. Listemann, violinist, and his daughter. The young artist met with considerable success, not only as accompanist, but as composer as well. His latest song, "In the Quiet of Night," which has been published by the

Music Art Shop, of Chicago, met with much approval on the tour.

Last Monday afternoon, February 27, Carolina White, the operatic soprano of the Chicago Grand Opera Company, made a successful Chicago debut in the concert field, appearing in a song recital at the Blackstone Theater before the Amateur Musical Club.

Maurice Rosenfeld, musical editor of the Chicago Examiner and for some twenty years piano instructor at the Chicago Musical College, has severed his connection with that school, his resignation to take effect at the end of the present season. This rumor comes from a reliable source, but Mr. Rosenfeld, in an interview with THE MUSICAL COURIER representative, would neither deny nor confirm the news. However, from what he said it seems that the distinguished pianist will be busy next season in another Chicago institution.

The "disorganized" Musical Art Society gave its first concert of the season in Orchestra Hall last Thursday evening, March 2. Owing to a lack of rehearsals the work of this "artistic" organization was far below its previous efforts, therefore it is more generous under the circumstances not to review this performance, but to await the next concert before passing judgment.

RENE DEVRIES.

Von Ende Violin School Recital.

The second recital in a course of five by students at the Von Ende Violin School, Harwegh von Ende, director, took place March 2 before an audience which crowded the recital rooms, as usual at these events. Samuel Ollstein (a Von Ende pupil) was the star player, dividing his energies between Vieuxtemps' "Fantasie Appassionata," Saint-Saëns' "Rondo Capriccioso," "Spanish Dance" by Sarasate, and "Zephyr" by Hubay. The boy has undoubted talent and perseverance, and played with warmth and effectiveness. Arnold Newton (pupil of Albert R. Parsons) played "The Wanderer," and Helen Heinemann sang the waltz from "Romeo and Juliet," and the Bach-Gounod "Ave Maria," pleasing the audience greatly. A hit was made by the Von Ende Violin Choir, twenty violinists playing the "Egmont" overture with highly dramatic effect and style, also the "Jubel" overture in such fashion that prolonged applause forced an encore, the overture to "Merry Wives of Windsor." The choir had the assistance of both piano and organ, and Edith Evans played very good accompaniments.

Cincinnati Praises Connell.

The following is but one of the many press tributes to Horatio Connell:

Horatio Connell is a baritone who must be readily placed among the really artistic singers of today. His voice is beautiful in quality, and his intelligence and artistic finish were conspicuous throughout his work. A classical group included two Brahms songs which were beautifully done.—Cincinnati Enquirer, February 10, 1911.

Bertram Peacock to Sing in Philadelphia.

Bertram Peacock has been engaged to sing with the Schubert Bund of Philadelphia on April 9 at its concert in the Lyric Theater, Philadelphia. Thomas H. Peacock, a brother of Bertram Peacock, is director and viola soloist of this society.

MUSICAL COLUMBUS.

COLUMBUS, Ohio, February 24, 1911.

One of the most enjoyable concerts in the history of Columbus was given on the night of February 14 by Carolyn Beebe, pianist; Eduard Dethier, violinist, and Millicent Brennan, dramatic soprano. Miss Beebe and Mr. Dethier presented the modern sonatas for piano and violin, Bernard's in E flat minor, Fevrier's in A minor, and Grieg's in C minor. The first two mentioned were quite new to Columbus musical folk, and found immediate favor, the audience showing its appreciation of the artistic work of the players by recalling them again and again. The closing sonata was superbly done. As interpreters Miss Beebe and Mr. Dethier are well matched, as indeed they are also in musicianship. Millicent Brennan, dramatic soprano, sang most artistically Handel's "Oh, Sleep, Why Dost Thou Leave Me?" Ware's "The Call of the Rahda," Spross' "Will-o'-th'-Wisp" and a beautiful aria from "La Tosca." The applause was great, and the flowers from her many admirers made a veritable shower. Miss Brennan is one of the most gifted and artistic singers in the Middle West, and she is very popular in Ohio's capital. After repeated recalls she added Cowen's spring song, which was beautifully sung. Miss Hazel Swann supplied musicianly accompaniments to these numbers.

The Beebe-Dethier concert was the fourth in the series of artist recitals being given by the Women's Music Club this winter, and the Russian Symphony Orchestra concert with Nina Dimitrieff, and Frank Ormsby in quartet and solo singing will occur March 14 as the fifth in the series. Christine Miller, the Pittsburgh soprano, is engaged to sing the last concert in April. Next October the season will open with Geraldine Farrar.

The Cincinnati Symphony Orchestra will give the last concert in the series at Columbus this season, on March 6, and it will be an entire program of Wagner music. Hans Richard, the Swiss pianist, and Alma Gluck, soprano, were the artists presented in this series this year. Leopold Stokowski, the young conductor of the orchestra, is continuing in his praiseworthy work.

The same program that Madame Nordica gave in Buffalo last week to a delighted audience, she will repeat in Memorial Hall next Thursday night. She is coming here under the management of Frederick Shipman, who recently brought Madame Melba. The Twilight concerts at the University, those mentioned above, and the May festival of the Oratorio Society, with the Theodore Thomas Orchestra and a fine group of soloists, will bring to a close the present season of music.

E. M. S.

Nicolene Zedeler Honored.

Nicolene Zedeler, the violin soloist of the Sousa Band on its world tour, has been signally honored by the offer of an engagement from the famous Sheffield Choir (England), which also is booked for a concert journey encircling the globe. Of course Miss Zedeler could not accept the offer, owing to her Sousa contract, which she is fulfilling with exceptional success.

Erlanger's opera "Tess" was given in Chemnitz recently.

Sembrich gave a Hamburg recital on February 13.



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Alice Nielsen's Successes in American Opera.

It is always a pleasure to record the success of an American artist, particularly where that success is achieved in the work of a native composer. Miss Nielsen's triumph in Converse's "The Sacrifice," a role she created for the first time on any stage in the Boston Opera House, March 3, only duplicated her successes in other roles, as may be noted from the following opinions voiced by the press of various cities.

ALICE NIELSEN AS CHONITA IN "THE SACRIFICE."

Miss Nielsen, of course, did not suffer from the disadvantage of singing in an alien tongue, and her enunciation was delightfully clear.

It is doubtful whether as a singer she has ever appeared in this opera house with more satisfactory results as far as vocal art is concerned. She sang with marked purity of voice and style, fluently, with sympathetic tonal quality, with genuine sentiment and feeling. Her action was intelligent, sincere.—Philip Hale, Boston Herald, March 4, 1911.

Miss Nielsen, in the biggest role of all, gave one of her most delightful exhibitions. The part suits her to perfection, vocally and every other way, but it is especially strong in its vocal phases, and these the sweet-voiced American prima donna encompassed in a manner distinguished by grace and intelligence. Good judgment was displayed in choosing her for the role. She has the personality to make it attractive, and, best of all, she has the art that adorns and enlivens it. Her solo in the second act was delivered with rare tenderness, and, on the other hand, she sang spiritedly and agree-

ably in the impressive duets with Constantino.—Boston Journal, March 4, 1911.

Of course, the chief honors of performance went to Alice Nielsen and Florencio Constantino. In the part of Chonita Miss Nielsen has opportunity for abundance of acting and much effective singing as well. Her first striking number is the song, "Above the Branch of the Olive Tree," which is of marked simplicity and attractive melody. Chonita's Prayer in the second act is another grateful number for the singer, and Miss Nielsen gave this with exquisite pathos, while her diction was absolutely clear and pure throughout the performance.—Boston Advertiser, March 4, 1911.

It was clear that Miss Nielsen was an amiable, beautiful and sprightly Chonita. She inspired admiration for the girl's bravery, for her steadfast love and sympathy for her suffering and illness. She sang with confidence, often with tonal beauty; gave significance to much of the music and was able to cope successfully with the orchestra.—Boston Globe, March 4, 1911.

The part of Chonita, the Spanish maiden, taken by Miss Nielsen, was played with charm and sung with earnestness. She lost no opportunity to make Chonita a brilliant, vivacious character, with a touch of the volatile Spanish girl, and also possessing her deep emotions in time of stress or struggle. Her voice was fine and clear in its tones, and far more flexible and melting than we sometimes hear it.—The Boston Traveler, March 4, 1911.

The youthful Chonita was incarnate in Miss Nielsen, whose voice was unusually fresh and vibrant, now lightly and brightly, and now more and more deeply colored.—Boston Transcript, March 4, 1911.

(Strauss), and "Er ist's" (Wolf), brought her art vividly before the audience. "Er ist's" was notably effective, so splendidly did Miss Snelling invest it with fervor and tonal beauty. Adele Reahard, one of Pittsburgh's ablest pianists, accompanied.

Boice Student-Artists Sing.

A recital of quite a professional effect was that given by Mrs. Henry Smock Boice's vocal pupils, in her residence studio, on February 28. Those engaged were Bernice Case, Florence A. Otis, sopranos; Jessie R. Lockitt, contralto; Jean Little, violinist; Bidkar Leete, pianist, and Susan Boice, accompanist.

If special attention is here given to Miss Case it is because of her youth and promise. She has a sweet, flexible and highly expressive voice, under artistic control, enunciating in a way that shows she uses her brains. With it there are mobile features and the self-possession that go only with a perfect physical condition; the result is felt, but cannot be described. Liszt's "Die Lorelei" and the "Queen of Sheba" aria were her most ambitious numbers, the former sung in almost impeccable German, and exhibiting a breath control of excellent command. Behind the technic of her singing there is warmth and intellectuality, and in many ways this young woman shows highest promise, along with fine present achievement. Her remaining songs were "My Laddie," "Haymaking," "Thoughts Have Wings," "Slumber Song" and (with Mrs. Lockitt) "Quis est Homo."

Mrs. Otis sang Cadman's "The Moon Drops Low" and Harriet Ware's "Sunlight" waltz, showing a brilliant, high soprano voice under fine control. Mrs. Lockitt sang songs by Harris and Chadwick with much expression, all these Boice students excelling in articulation. Miss Little played violin solos which were enjoyed, showing training such as only Henry Schradieck can give. Bidkar Leete played piano solos full of musical warmth, and Miss Boice was an ideal accompanist. The handsome rooms were crowded.

Winifred F. Perry, Singer and Teacher.

Winifred F. Perry, contralto soloist at Christ Protestant Episcopal Church, Pittsburgh, is a finely equipped singer and teacher. Miss Perry studied for four years at the Oberlin (Ohio) Conservatory of Music. She sang in leading choirs before going to Pittsburgh, among them being the Second Presbyterian and Euclid Congregational Churches of Cleveland, Ohio; the Second Congregational Church of Oberlin. Miss Perry gained experience as a teacher in her four years' work as head of the vocal department in Colorado College, at Colorado Springs. Last year Miss Perry was heard in concert and recital during

her stay in New York. May 1 she went to Pittsburgh to accept the position at Christ Church. This season Miss Perry has sung at many concerts in the Middle West and she has also been successful in vocal instruction. Today Miss Perry is rated as one of the most reliable singing teachers in Western Pennsylvania.

Ovide Musin Virtuoso School of Violin.

Last Sunday afternoon, in its new quarters, 49 West Seventy-sixth street, New York City, the Ovide Musin Virtuoso School of Violin gave a matinee musical at which a number of the students appeared in ensemble and solo playing. In the former Mr. Musin's unique system of drilling in technic and bowing, fine tone, suppleness and freedom of the bow were demonstrated, while in the latter the breadth and brilliancy of style and the sweet, pure tone, elements for which Mr. Musin is noted, were apparent. Three pupils from Florence Austin's ensemble class reflected great credit upon their instructor. Of the soloists, Messrs. Kahn, Bailey, Silverman and Joseph Stook, a youth of eleven years, did particularly fine work. Mr. Musin will make these Sunday afternoon musicales a feature of the school, in which the faculty and pupils in all branches will participate. Ferdinand Waschman, pupil of Angelo Patricolo, principal of the piano department, played his solo very creditably. The program was as follows:

Velocity Etude	.....Musin
Helena Tullinghast, Messrs. Kahn, Glassman, Stressner, Jacobs, Silverman.	
Sonata in A major	.....Handel
Gordon Kahn.	
Piano solo, Rondo Capriccioso	.....Mendelssohn
Ferdinand Waschman.	
Concertino	.....Zitt
William Worth Bailey.	
Small scales	.....Leonard
Chromatic etude	.....Spohr
Big scales in staccato	.....Musin
Study in D major	.....Fiorillo
Miss Tillinghast, Messrs. Kahn, Glassman, Stressner, Jacobs, Silverman.	
Andante from concerto No. 3	.....Saint-Saëns
Hungarian airs	.....Ernst
Joseph Stoopack.	
Moto Perpetuo	.....Paganini
Miss Tillinghast, Messrs. Kahn, Glassman, Stressner, Jacobs, Silverman.	

Fay Cord Well Received.

Fay Cord, who has recently returned from a most successful recital trip in the Middle West, will give her third recital next week before the Harvard Musical Association of Boston. Her press notices speak highly of her work. The following are from the Minneapolis and Dubuque papers:

That the singer is all that has been said of her was the unanimous verdict of all who heard her on this occasion.

Her voice is a clear soprano, which has been cultivated to the last degree, and she sings with remarkable ease and intelligence.

She received a warm welcome from the audience, every number being followed by a storm of applause.—Dubuque Times-Journal.

Number after number was given on Tuesday night with a splendid show of culture and she was obliged to return to the platform several times, despite the fact that her program was a long one. Dubuquers who were privileged to hear her will not soon forget the loveliness of the song and the singer, or the delightful evening she afforded them. Her program was varied, but chosen from the works of some of the world's greatest composers and given with a breadth and beauty most delightful.—Dubuque Telegraph-Herald.

The soloist, Fay Cord, is a young American soprano whose voice is of beautiful quality; clear, sweet and silvery.—Minneapolis Evening Tribune.

The soloist, Miss Cord, displayed an exceptionally restful voice of soft and very agreeable timbre. Her voice is well placed, resonant, fresh and pleasant. Her singing of the Charpentier aria was the more effective.—Minneapolis Journal.

Baernstein-Regneas Artist Pupils in Demand.

Cara Tapin, the contralto, has had an unusually busy month; returning from a Western trip, where she had appearances in Louisville, Ky., Crawfordsville and Frankfort, Ind., she sang on February 28, the beautiful contralto part in Franck's "Beatitudes," in Carnegie Hall, with conspicuous success. On March 3, she was the soloist at the MacDowell Club concert, in Carnegie Hall, singing in works for contralto and chorus never before heard in America, in a truly artistic manner and a delightful tone color.

On March 10, Miss Tapin appears again at Carnegie Hall in Grell's "Mass." On March 13, she gives a recital in Philadelphia, in conjunction with Jules Falk (violinist), and on March 14, she participates in a performance of Grieg's "At the Cloister Gate," in New York.

Madame Tapin's New York recital will take place early in April. Mr. Regneas is now making reservations for the months of July and August, during which time he will teach three days in New York and three days at his summer home in New Jersey.

New York Press Opinions of Consolo.

Ernesto Consolo, the pianist, distinguished himself at the pair of concerts with the New York Philharmonic Society devoted to music of Italian composers or music descriptive of Italy. The following press opinions are from the New York papers:

Another novelty was Martucci's concerto for piano, played by that eminent musician Ernesto Consolo. The composer, who was himself a noted pianist, had little mercy when writing for his fellow artists. The concerto is a stupendous work, a veritable tower of technical difficulties, brilliant climaxes and cadenzas of great length and beauty. Mr. Consolo played in a spirited manner, surmounting the difficulties with apparent ease and using commendable discretion in his emphases.—New York American, February 22, 1911.

But the climax of the evening's enjoyment was reached in Martucci's piano concerto in B flat minor, a work of real tonal splendor (perhaps a bit too one-sidedly brilliant for its solo instrument), which Mr. Consolo played with splendid dash and with an admirable conception of its spirit and its beauty.—New York Tribune.

As for the Martucci concerto, the solo part offers little of genuine interest; Ernesto Consolo played it with remarkable facility and technical skill. He disclosed little emotion, it is true, but it must be admitted that the work itself contains none.—New York Evening Post.

Mendelssohn's (Italian) symphony was followed by Martucci's concerto. It was played by Ernesto Consolo, the Italian pianist. Mr. Consolo had ample resources at hand for meeting the many bristling technical difficulties with which the three movements abound, and his style was always effective and permeated with real musical feeling.—New York Sun.

Lincoln's Birthday afternoon Mr. Consolo appeared at the Elman recital in Carnegie Hall in a performance of the "Kreutzer Sonata." Four criticisms follow:

Mr. Elman's concert began with Beethoven's "Kreutzer Sonata," in which the violinist was assisted by Ernesto Consolo, pianist. The two artists gave a delightful interpretation of the charming sonata, which has been made the subject of not a few misunderstandings because of Tolstoy's novel named after it.—New York Sun, February 14, 1911.

The concert opened with Beethoven's "Kreutzer Sonata," in which Ernesto Consolo shared the honors with Mr. Elman by his beautiful performance of the piano part.—New York Globe.

Especially delightful was the work of Mr. Elman and Ernesto Consolo in Beethoven's "Kreutzer Sonata." It was superbly played by the two musicians, and once again its hearers were led to wonder at the musical ideas of Tolstoy.—New York Tribune.

The piano part was played by Ernesto Consolo. There were unanimity of purpose between the two players, a fine appreciation of the spirit of the work and an excellent ensemble; they played it delicately, brilliantly and with warmth and depth of feeling.—New York Times.

Lillia Snelling Pleases Pittsburghers.

A score or more of Pittsburghers went to Greensburg, Pa., on February 28, to hear Lillia Snelling, the young contralto of the Metropolitan Opera Company in recital, and a pupil of Mrs. Laura E. Morrill. To hear songs rendered by this artist is a treat long to be remembered. She has a voice of great beauty and depth. In her singing of the exacting program, whether in florid flights, dramatic or heart rending pathos, her phrasing, shading, pure enunciation and fine tone coloring made clear the context of the poem. The intensity of her singing in "Die Nacht"



BERNICE CASE.

Singers' English.

(From the London Times)

The existence of so remarkable a linguistic product as "singers' English" does not seem to be fully realized, and much less understood, by musicians in this country. The modern tradition which deliberately alters some of our most characteristic vowels, and insists upon a "rolling r" in places where it is heard no longer in our language, is recognized by the multitude without thought or question as the usual thing. Some even believe that it is not possible to retain the true character of English words when set to music, and that to suit the convenience of singers, as well as the exigencies of musical notes, certain alterations and modifications have been ordained as unavoidable and even desirable. Others are so well accustomed to neither hearing nor understanding the words of vocal music that the question of how far the language of singers may differ from ordinary speech is to them a matter of little consequence.

At the present time, when so much is being said about the opera, and especially about opera in English, it is worth calling attention to the fact that, except in the mouths of the comedians, the true English language is not now heard upon the operatic stage, and very rarely in recognized English singing of any kind. Startling and sweeping as this assertion may appear, its truth will at once become obvious to any one who will take the trouble to make an English singer speak his words in exactly the same manner in which he generally sings them.

The dialect itself is well worth a little study, if only to prove the nature of its origin and to corroborate the recent history of singing teaching in England. The most distinctly linguistic variations are the following:

1. The light "a" as in "hand" is changed to "ah."
2. The soft-sounding "o" as in "love," is changed to the short "o" as in "of."
3. The vowel sounds associated with "r" in "er," "or," "ir," "ur," are altered variously in sounding the "r."
4. The short "i" as in "hit," which forms the first part of the sound in "here," is changed to "ee"—e. g., "hee-rr."
5. The bright sounding "i" as in "high," is broadened to "ah-ee."
6. The rolling "r" is introduced before other consonants and at the end of words, contrary to English custom.
7. All the consonants are generally weak, especially those which are aspirated—"h," "f," "th," "s."

There are many other exaggerated vowel changes heard far too often, especially in the upper and lower notes of the vocal compass; but they belong less to the singers' language than to bad singing in general, and are shared with singers of all languages who cannot maintain the character of their vowels throughout a phrase. Those who are familiar with the analysis of vowel sounds in the resonator scale will notice at once that the characteristically English sounds in the middle section of the scale are those which suffer most. They are undoubtedly more delicate in their constitution than the more universal vowels. But what is more significant to us is the fact that the particular vowel sounds which are changed are those which do not occur in the Italian language.

All the above linguistic changes which have been introduced into our language—banishing some of our particular vowel sounds, modifying others, rolling our "r's" when we have dropped them, and weakening our consonants generally—indicate an obvious attempt to bring it nearer to the Italian habit of speech. The process may have made it more convenient for the Italian masters to teach us how to sing—a privilege they have enjoyed for centuries, doubtless to our mutual advantage—but nevertheless the changing of a few vowel characters has probably had a much more far-reaching effect upon English singing than would be generally imagined. It implies a wrong principle, which the Italians themselves would not tolerate in their own language. The traditional saying of Pacchierotti in the eighteenth century—*Chi sa parlare e respirare sa cantare*—has become doubly important since the intellectual advance of the Romantic period in other countries raised the art of song to a higher literary level.

There can be no doubt now that the influence which made changes in the sounds of our language has tended to demoralize the art of English singing. It has lowered the words in the estimation of the singer, the composer, the author and the public, as well as the general standard of performance, composition and criticism. This heavy indictment is not brought against our foreign masters themselves, but against the mistaken principle which underlies their tradition. For it must be understood that an Italian tradition which does not produce the English language in English singing in the same way that it might produce the Italian language in Italian singing is, for us at least, a failure.

It is not pretended that the only fault to be found with English singing is the mispronunciation of certain words. But the principle of altering the character of a vowel or any sound of language from what would be considered the best possible in English speech is contrary to every natural phonological law and fatal to the singer's sense of

expression in words. To deprive a singer of the freedom he must have to express himself in his own form of language is as opposed to the old Italian tradition as it is to all that is rational in the production of vocal sound. Moreover, it leads insidiously to the obscuration of words and to most of the particular technical defects which form the ground of our complaint against English singing.

Fortunately, owing to the advance of the practical science of phonology, there are fewer secrets connected with the voice than there used to be, and we no longer depend entirely upon what may be handed down to us of an old and often unauthenticated tradition. In the light of modern knowledge it may truly be said that since the real principles of vocal sound are now fairly well understood it only remains to apply them practically to the best possible form of English speech in order to lay the foundation of a proper school of English singing. There is, at all events, a reasonable hope of such a thing in the future; but to make way for it this sense-destroying absurdity called "Singers' English" must be entirely abolished.

PHILHARMONIC REQUEST PROGRAM.

Theodore Spiering was the conductor of the Philharmonic Society's "request program" at Carnegie Hall last Sunday afternoon, March 6, when one of the largest audiences of the season listened to this brilliant and entertaining program:

Overture, Fingal's Cave.....Mendelssohn
Symphony No. 5, E minor, op. 95, New World.....Dvorak
Suite No. 1, Peer Gynt.....Grieg
Ride of the Valkyries, Die Walkure.....Wagner
Prelude and finale, Tristan and Isolde.....Wagner
Overture, Flying Dutchman.....Wagner

The substitute leader filled Gustav Mahler's place in an exceptionally able manner and gave a striking reading of the Dvorak symphony, revealing an intimate knowledge of its structure and content, and setting forth with rare skill and undeniable power and authority its wealth of melody, color, and rhythmic and instrumental charm. Gustav Mahler himself could have done no more for the "New World" than Theodore Spiering accomplished, or achieved a warmer response from the audience, which applauded the performance to the echo and refused to desist until Mr. Spiering had bowed his thanks half a dozen times, and finally made his orchestra rise to share the ovation with him. In the short space of only a week or so, the new director seems to have made himself a solid favorite with the discriminative Philharmonic patrons.

The Spiering reading of the Mendelssohn overture had all the requisite romantic flavoring, his Grieg presentation was picturesque and brilliant, and naturally enough, his Wagner—part of every good musician's art Bible—reflected fully the traditional tonal and temperamental requirements, added to which there was a certain elasticity of beat and an evident spirit of personal and enthusiastic participation on the part of conductor and players, which frequently could not be observed at the Philharmonic concerts under the Mahler direction.

Bertha Yocum, Pianist.

Bertha Yocum, the Philadelphia pianist, who is under the exclusive management of Marc Lagen, is busy with concerts and recital engagements for the balance of the season. Miss Yocum recently played at a reception given by Mrs. Yerkes, of Overbrook, Philadelphia. Her Chopin and Brahms numbers were very successful and she received many flattering comments, being obliged to give several encores. Later in the season Miss Yocum appears in recital in New York City. She will also play at the Philadelphia High School and several other engagements in the East. Critics speak most favorably of her work, especially of her Chopin playing. Her touch is delicate and refined and she has technic in abundance.

Luther Conradi Criticisms.

Luther Conradi, the pianist now residing in Philadelphia, has won golden opinions on both sides of the Atlantic. The following are from Berlin (Germany) and Philadelphia and Washington:

The brilliant pianist, Luther Conradi, of Baltimore, a pupil of Richard Burmeister, under whose artistic guidance he studied and developed into a piano virtuoso of note, introduced himself most favorably here. . . . Mr. Conradi's performance of the Burmeister concerto made it manifest that he is a pianist of great capacity. . . . Mr. Conradi has a clear and fluent technic and played the slow movement expressively, with much refinement of feeling, and also proved equal to the forceful passages, his tense playing being admirably suited to them. Many prominent pianists attended the delightful concert, among them Herrmann Scholtz, Laura Rappoldi, Perry Sherwood and many more, the audience being altogether a highly selected and representative one.—Berlin Register.

Conradi is one of the most artistic pianists in Philadelphia. His playing with the Quartet demonstrated his sound qualities, not only as a pianist, but as a musician. While his tone was at all times perceptibly beautiful, he never made the inartistic blunder of assuming more than his proper share of tonal requirements.—Philadelphia Record.

His technical skill is unquestionable, and in his selection his phrasing was artistic and effective. His endurance is great, for included in his work were the Bach-Tausig toccata and fugue, Scarlatti's pastorale, Mendelssohn's "Song Without Words," Beethoven's thirty-two variations, Liszt's transcription of Schubert's "Hark, Hark, the Lark," Schumann's "Vogel als Prophet" and toccata; a Chopin group comprising a valse, nocturne and etude, and the grand polonaise in A flat, Liszt's "Au Bord d'une Source," and the "Campanella."—Washington Star.

Franz Kohler's Successes

Following are several flattering press comments on the work of Franz Kohler, the violinist:

Mr. Kohler distinguished himself from the average player by a dashing temperament, a tone of purity and sweetness, and an all-conquering technic.—German Times, Berlin, Germany.

The most generous applause upon any single number was given the violin obligato of Franz Kohler, with orchestra accompaniment. Mr. Kohler's work was a feature of last year's festival, and Charlotte was vociferously appreciative of his really exquisite work last night. His technic is simply beyond praise, while his sympathy with the noble instrument of which he is master is noticeable in every note he produces. As an encore he rendered MacDowell's "To a Wild Rose" in a manner which evidenced both the lamented composer's genius and the artist's skill.—Observer, Charlotte, S. C.

Franz Kohler, concertmaster of the organization, played the fourth concerto by Vieuxtemps, with orchestral accompaniment. His work is masterly and vigorous, and his style is graceful. He aroused his audience to a furor which he responded to with a delicately played encore. Mr. Kohler also showed his quality by the style in which he played the obligato for Madame Cutter Savage in "L'Amore," his shading and singing accompaniment being so delicately done that it was difficult to detect the difference between voice and instrument.—Daily News, Saginaw, Mich.

A Bennett Pupil Makes a Hit.

A talented contralto, Viola Archer, one of S. C. Bennett's pupils, whose vocal and dramatic talents have been shown on previous occasions, is to be complimented on the success achieved last week in singing the role of Sophia in "The Balkan Princess" at two hours' notice. Miss Archer had never appeared heretofore in any operatic role and her work was the subject of much favorable comment and, under the circumstances, was somewhat remarkable. This young singer evidently has a promising future on the lyric stage.

Manager Lagen's Plans.

Manager Marc Lagen promises an interesting announcement for his list of artists for next season. Mr. Lagen has made several contracts, but as yet has made no announcements as to what artists will be under his management. He will devote most of his time to the road where he will personally look after the bookings of all on his list.

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CINCINNATI, Ohio, March 5, 1911.

Leopold Stokovski is one of the few men who can impress on an audience the grim humor of that wonderful scherzo from the Tchaikowsky sixth symphony. It is a five-four movement and as such its rhythmic scheme seems hard for an audience to grasp; but at the Cincinnati Symphony Orchestra concerts of Friday afternoon and Saturday night of last week, a scheme of rhythm was introduced that at once made itself felt. The pulse of the movement seemed to come in great waves of eight and sixteen measures, the individual measures merely constituting one pulse of the complete period which ended at sixteen measures. On this basis the scherzo was understandable and thoroughly enjoyable, and its dramatic moments were so intensified that they gripped the hearer like the fascinating moments of some great tragedy. It was a triumph of conducting for Stokovski. The other numbers of this program (the annual "Request Program") were the Schubert "Unfinished" symphony, which was given a most delightful reading, and the "Caucasian Sketches" of Ivanow-Ippolitow. Taken all in all, these concerts were as satisfactorily gratifying as any given by the orchestra this season.

The Flonzaley Quartet appeared at the Woman's Club last Wednesday evening.

The third of the series of recitals by scholarship pupils of the Cincinnati College of Music will be given in the Odeon on Monday evening, March 6. The program is an unusually varied and interesting one.

The second concert of the season of the Musical Art Society was given in the Odeon on Thursday evening. Whether it was the limited size of the audience or the approach of warm weather no one can tell, but the fact is that the greater portion of the performance was not given with that vim and verve that has marked past programs. However, the chorus partially redeemed itself in the singing of the Schubert Mass in G, which was given with much spirit, so that its melodic beauties were properly emphasized, and in Kremser's "Hymn to the Madonna." The solo numbers were splendidly sung by Mary Owen, John A. Hoffman and Mr. Weidinger.

Advanced pupils of Albino Gorno, principal of the piano department of the Cincinnati College of Music, will appear in an interesting program at the Odeon on March 13.

Arthur Foote's trio in D flat will be performed for the first time in Cincinnati on March 15 in Memorial Hall by the Heermann-Adler-Sturm Trio. This concert will close the local season of this popular organization, and efforts now are being made to have Clarence Adler appear on the

program as piano soloist, inasmuch as he has not been heard in public in this capacity since his debut. The Haydn E major trio also will be played at this concert.

The Cincinnati Symphony Orchestra leaves on Monday morning for a short tour, appearing at Columbus, Pittsburgh, Cleveland and Buffalo. The three last named cities once had their own symphony orchestras, but have them no more, and are compelled to borrow ours. And Cincinnati gladly sends Mr. Stokovski and his artists, for surely they will prove evangelists of a new musical life in the cities to be visited.

Madame Schumann-Heink, who was compelled to disappoint her thousands of Cincinnati admirers in January, when illness prevented her appearing here, will be heard in Music Hall on March 14 in a recital such as only this great artist can give.

Cincinnati has extended a warm welcome to Oscar Hatch Hawley, the new manager of the Cincinnati Symphony Orchestra. Of course, we knew and liked Mr. Hawley long before he was even thought of in connection with our musical sphere; and now that he has become our fellow citizen we feel that we have increased our prestige as a musical center in having added so capable a musical mind to the assets of Cincinnati as an art municipality. Mr. Hawley arrived last Wednesday afternoon.

The fifth concert of the "popular" series of the Cincinnati Symphony Orchestra will be given in the Grand Opera House next Sunday afternoon, with Jessie Strauss, the talented young Cincinnati violinist, as the soloist. A majority of the members of the orchestra have been engaged to give concerts at the Zoological Garden next summer, this arrangement being a direct outgrowth of the success of the "popular" concerts. A well known conductor will be secured from the East, as Mr. Stokovski will go to Europe immediately on the close of the regular season.

Cincinnati is anticipating with keen pleasure the coming of the Sheffield Choir on April 18, 19 and 20. The two most important numbers to be given will be the Beethoven ninth symphony, which has not been performed here for fifteen years, and the Verdi "Requiem" mass. The Cincinnati Symphony Orchestra will appear with the choir at these concerts and also accompany it to Indianapolis.

The Conservatory Chorus and Orchestra, under the direction of Pier Adolfo Tirindelli, will appear in conjunction on Thursday evening, March 16. The piano department on this occasion will be represented by Nell Legg, a pupil of Frederic Shailer Evans and member of this year's graduating class. The larger portion of the evening will be occupied by the presentation of Hummel's cantata, "Queen of the Sea," in which the chorus and orchestra will join forces. The solo parts of the cantata will be most ably taken by Clara Nocka Eberle and Caroline Rieder Bohmer.

The trio concert given by George Leighton (pianist), Edwin Memel (violinist) and Walter Heermann (cellist) at the Cincinnati Conservatory of Music last Tuesday evening was a distinct credit to the young musicians. This Trio was formed with lofty aspirations, which are rapidly being realized, and the sincerity with which the performers applied themselves to the interpretation of the several compositions commanded the highest respect.

The Cincinnati Conservatory of Music will present the talented young pianist, Winifred Burston, in a recital de-

voted to large works of Liszt on Monday evening, March 6. Miss Burston, who is a native Australian, has for a number of years been under the tutelage of Theodor Bohlmann, with whom she has made rapid strides. Her program on this occasion will constitute the concertos in E flat and A major of Liszt, besides a group of concert etudes of the same master.

C. H. ZUBER.

Recital by Perley Dunn Aldrich.

Perley Dunn Aldrich, the baritone, now under the management of the Sawyer Musical Bureau, gave a song recital recently in Carnegie Hall, before a fine musical audience. His singing brought him several engagements, among them a musicale at the National Arts Club on February 18. The program for the Carnegie Hall recital was made up of songs and arias by Lully, Caldar, Hahn, Handel, Diaz, Barbour, Turvey and Mr. Aldrich himself. The assisting accompanist, Mrs. J. Harrison Irvine, disclosed anew her excellent abilities. Ada Weigel Powers played a number of piano solos.

Mr. Aldrich has a beautiful high baritone voice under admirable control. He sings with marked intelligence, and his diction has earned for him special commendation and brought him a number of pupils who feel that a singer of such accomplishments can develop others to follow in his footsteps. Mr. Aldrich has what some masters describe as "the vocal instinct." He can tell in an instant what is needed to remedy defects in voices that have not been properly trained. A number of European singers and musicians of wide celebrity consider Mr. Aldrich one of the best equipped singers and teachers in America today. Because of demands from New York singers and students Mr. Aldrich has opened a studio in 864 Carnegie Hall.



PERLEY DUNN ALDRICH.

Pilzer's Recital Program.

Maximilian Pilzer, the violinist, whose recital was announced to take place in Mendelssohn Hall, Tuesday evening, March 7 (yesterday), included on his list a concerto by Edmund Severn, a resident composer. Max Liebling was the assisting pianist in the following program:

Sonata, E major.....Handel
Concerto in D minor.....Edmund Severn
Concerto in D minor (one movement).....Max Bruch
Romance.....Wieniawski
Polonaise.....Wieniawski
Aus der Heimat.....Smetana
Elegy.....Alexander MacFadyen
Souvenir.....Franz Drdla
Spanish Dance.....Fabian Rehfeld

A review of the performances will be published in THE MUSICAL COURIER next week.

A Garrigue-Mott Pupil.

Winnie P. Blair, who came to New York to study with Alice Garrigue Mott on Madame Sembrich's recommendation, has opened a studio in Tyler, Tex., her native town. Miss Blair is having fine success.



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Myrtle Elvyn Triumphs in Germany.

Myrtle Elvyn, the beautiful American pianist, has added more triumphs to her record at recent recitals and concerts in Germany. The following notices are from papers in Berlin, Gotha and Mülhausen:

From Myrtle Elvyn, who played with the Philharmonic Orchestra in Beethoven Hall, we heard the Liszt E flat major concerto. She mastered this pompous and difficult composition with perfect ease, beautiful phrasing and dignified tone production.—*Berliner Deutsche Allgemeine Zeitung*, Berlin, December 11, 1910.

Myrtle Elvyn, an already well known pianist, gave a concert in Beethoven Hall on Thursday evening, December 8, with the Philharmonic Orchestra, Prof. O. Marionhagen, director. Her playing is as fresh and rosy as she is herself, with a polished technic and thoroughly musical. Following the C minor concerto by Mozart and the F major by Saint-Saëns, she played the E flat major by Liszt with wonderful power and freshness, to which it was real pleasure to listen. The accompaniment by the orchestra was excellent.—*Translation from Der Reichsbote*, Berlin, December 16, 1910.

Rarely has an audience in the Logensaal been so enthusiastic and hearty in their applause as last night, when Myrtle Elvyn made such a wonderful success, the like of which has not been witnessed here, which even the most famous names cannot duplicate. She introduced herself most brilliantly with the Grieg A minor concerto. Not only did her imposing appearance create a lively interest at the start, but during the playing her naturally attractive features seemed to become fairly inspired, and altogether she made the most favorable impression upon her audience. Not only her astonishing technic, plastic and with a surety incomparable; not only the way she mastered the richly significant allegro, with its sparkling waves, soulful singing of the adagio, reveling in its northern folk song, and the powerful marcato, but also the way she understood making the orchestra secondary to her playing, called forth the greatest admiration and made the composition such a grand success, so that all felt they would be pleased to meet her again very soon. The second part consisted of three well-known Chopins, not an especially well chosen selection, for no doubt the A flat ballade lacked a little sweetness and tenderness and the nocturne a little of the poetical, but the passages could not have been played with more perfect ease and correctness or with more intensity of feeling. The A flat polonaise, so triumphantly powerful and magnificent, was much more adapted to the artist, who responded to the enthusiastic applause which followed with a simple encore. After such wonderful results one naturally looked forward to her last appearance on the stage with the greatest expectancy, which was greatly added to by the prospect of the numbers to follow. The next number, Schubert's serenade, "Hark, Hark, the Lark," transcribed by Liszt, was a veritable triumph, beautifully interpreted, reminding one of a sparkling jewel. Following this she gave the brilliant etude by MacDowell and also Dvorák's "Humoresque"; but the "Arabesque" on the Strauss "Blue Danube Waltzes" was the crowning success of the evening. The latter may be just a piece of virtuosity, which a severe critic would hardly appreciate, but the way these imperishable melodies resounded, preserving both their humor and sweetness, and the way it worked up to such a triumphant effect, so that the musical ear was simply electrified as well as the eye spellbound by the living picture at the grand piano! As the last notes died away there was the most enthusiastic applause throughout the house, none leaving their seats, and as a mark of appreciation the artist was showered with the most beautiful flowers. The friendly feeling between the audience and Miss Elvyn being so hearty, an encore was, of course, inevitable, which, however, was an especial surprise, being an etude for the left hand alone, played with such extraordinary technic that we were reminded of Count Geza Zichy, who about thirty years ago gave concerts for the left hand alone, but who, of course, especially improved his left hand, having lost his right hand; here, however, the same result was attained without compulsion. Such tremendous applause followed this astonishing rendition that she had to play another encore, a Mendelssohn composition. With this the artist made her adieu and the general expression throughout was, "Auf Wiedersehen."—*Translation from the Gothaische Zeitung*, Gotha, Germany, December 16, 1910.

A brilliant instrumental concert was given last night by the Allgemeiner Musikverein, and, thanks to the careful preparation and excellent leadership of the royal musical director, J. Moeller, it was an artistic success such as the Musical Society has not known heretofore. The German Beethoven vied with the mighty "Fidelio" overture, and won the hearts of the audience at once. This was followed by the two great masters, Grieg and Svendsen, one with parts of Ibsen's "Peer Gynt," and the other with music from "Romeo and Juliet," which were rewarded with the most enthusiastic applause. Director and orchestra worked together for the best results. And now as to the soloist: A bright star appeared on the musical horizon, and this star was Myrtle Elvyn, an American, and yet German, who outshone all pianists ever heard here. Endowed by nature with beauty, and with her naturally pleasant and

winning way, she gained the sympathy of her audience even before she touched the keys. And her playing! It reminded one of Felix Dreyshock; like him, her great forte is power of expression, and her playing simply carries her hearers away with it. Yet she does not misuse her strength, but understands perfectly the art of making it the means to gain artistic results. She also knows how to make her piano sing, as only the real womanly nature can. This, with her fully matured and all powerful technic, especially in the left hand, explains the general attractiveness of her playing. The tasks which are as a rule preferably left to the masculine player find equally as excellent solution under her hands as the more delicate and sentimental parts, for which parts she seems a specially chosen interpreter. No matter what Myrtle Elvyn plays, whether trying to reproduce the meaning of the old masters, taking us into the realm



MYRTLE ELVYN.

of the classics, or whether she appears in the sparkling armor of modern technic, one is always stirred to the depths by her performance, as it is always genuinely musical, well contrived, animated, captivating, and delights and warms the soul.

Owing to this well rendered work the concert was unusually successful and met with the warmest enthusiasm.—*Translation from Mülhauser Anzeiger*, Mülhausen, Germany, October 21, 1910.

Borden-Low to Give Recital at Plaza.

Rollie Borden-Low, the soprano, will give a subscription song recital at the Hotel Plaza, Wednesday evening, March 29. Mrs. Low has sung at a number of concerts since the first of February and her engagements under the auspices of the New York Board of Education will keep her busy until the late spring. This singer keeps adding new and interesting songs and arias to her lists. Her French programs are attracting universal interest. For four seasons, Mrs. Low has given her French recitals under the auspices of the Brooklyn Institute of Arts and Sciences. She has sung for many educational institutions, including the big universities like Columbia of New York.

Wagner's Nonsense Verse.

Foolish critics have found fault with Mr. Redding for putting foolish lines into the mouths of the lovers in "Natomia." But did lovers ever anywhere talk otherwise than foolishly? Look at the words uttered by Tristan and Isolde in their great love scene. Hyperbolic nonsense is what they utter.—*New York Evening Post*.

Christine Miller Wins Buffalo Audience.

"Christine Miller, contralto, wins audience instantly," reads a headline in the Buffalo Express of January 25 last of a report of the concert given by the Clef Club at which Miss Miller was a soloist. In referring to the contralto's share in the program for the evening, the Express stated:

The concert introduced as soloist Christine Miller, contralto. Much has been written the country over of the beauty of Miss Miller's voice, and the nobility of the natural organ has not been overestimated. In the middle and lower range, especially, it is of luscious quality and great warmth. For her art as an interpreter ever stronger praise can be accorded her. Particularly in such songs as Franck's "Le Mariage des Roses," Rubinstein's "Der Asra," Brahms' "Botschaft" and "Der Schmied" and in Frank Fairfield's beautiful song, "Night and Dawn," did her interpretative powers arouse admiration. Her deep musical feeling and intelligence enable her to portray vividly the emotional thought through the medium of tone.

Miss Miller has also an unusually perfect enunciation. Indeed, at times she seems to sacrifice to it beauty of tone, a defect easily remedied. Her excellent French, German and English diction were all shown last evening in her aria, "Amour, viens aider," from "Samson et Delilah," and in her songs. In addition to her musical abilities, this singer has as winning a personality as graces the concert stage, and she won her audience instantly. She was recalled after all her numbers, and made to give a double encore at the end. Her extra songs were a Hungarian folk song, arranged by Korbay; "Where the Roses Bloom," Reichardt; "Come Out, Mr. Sunshine," Bliss, and Schneider's "Flower Rain."

Dan Beddoe's Triumph in Minneapolis.

Dan Beddoe, the tenor, is having an exceptionally successful season. Recently the singer appeared in Minneapolis and from the criticisms in the papers of that city, it is learned that the artist was never in better voice. Extracts from the Minneapolis Journal and Tribune, read:

Mr. Beddoe, of course, needed no introduction, for the local musicians have many times before this expressed their admiration for his sterling qualities. He was fit, as he always is, and was entirely able to do everything he set out to do. Mr. Beddoe is not of the do-or-die class of tenors, but always is comfortable, self-possessed, and healthy. Perhaps wholesome is the best word of all to apply to his singing. He gave first a little known but beautiful aria from Mehul's opera, "Josef," "Vainly Pharaoh Attempts," so admirable a vehicle that it is a wonder more tenors do not sing it. For encore he sang, in Italian, the "Vesti la giubba," from "Pagliacci." Subsequently he gave four songs after the old English by Eric Coates, "Orpheus with His Lute," "Under the Greenwood Tree," "Who Is Sylvia?" and "It Was a Lover and His Lass," pretty things all, but songs that had better be attempted only by an unusually good singer. Applauded to the echo, Mr. Beddoe returned with the harpist and to her accompaniment sang "All Through the Night."—*Minneapolis Journal*.

There may be more satisfactory tenors in the world, but none of them have appeared in Minneapolis. Endowed with a voice of wonderful range, sweetness and power, this Welsh singer always gives of his best apparently for the sheer love of singing, and possesses in rare measure the "art that conceals art."—*Minneapolis Morning Tribune*.

German Conservatory Concerts and Lectures.

Dirk Haagmans gave two explanatory lecture-recitals on "Die Walküre" in College Hall on February 23 and March 2, playing the leading motives as well as transcriptions of famous melodies. February 24 there was a junior class concert, in which the young folks who took part appeared with credit. On these occasions the hall was full of interested listeners, as usual at all musical affairs given under the auspices and direction of Hein and Fraemcke.

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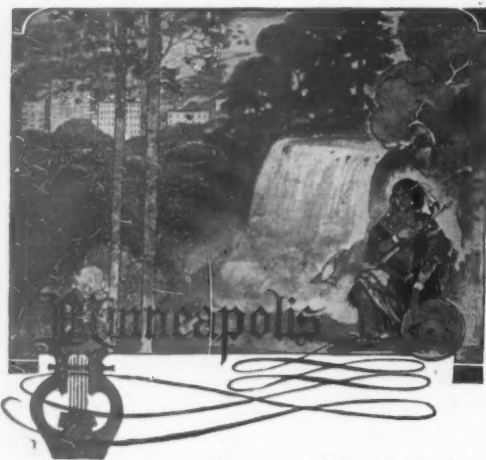
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MINNEAPOLIS, Minn., March 4, 1911.

As a tribute of respect to Frank Danz, who died last week, a number not announced was included in the program of the Sunday afternoon concert: Emil Oberhoffer, after a few words in memory of "the sturdy pioneer of orchestral music in the Northwest," played the Chopin funeral march. The eight numbers which composed the program were "Turkish March," "Magic Flue" overture, two arias, "In diesen Heil'gen Hallen" and "Der Vogel-faenger" (Mozart), lyric suite, (a) "Shepherd's Boy," (b) "Norwegian Rustic March," (c) "Notturmo," (d) "March of the Dwarfs" (Grieg); Vincent d'Indy's arrangement of the "Melody in F"; "Albumblatt" and "Ride of the Valkyries" (Wagner), and the aria from "Queen of Sheba" (Gounod), "She Alone Charmeth My Sadness." Horatio Connell, baritone, was the soloist. For encores Mr. Connell sang the "Evening Star" from "Tannhäuser" and "O Ruddier Than the Cherry."

A large audience greeted the Minneapolis String Quartet in Handicraft Guild Hall Tuesday evening, when this organization, assisted by Louise Albee (pianist), gave its last chamber music recital of the season. The three numbers comprising the César Franck quintet for piano and strings, Rachmaninoff sonata for piano and cello, and Haydn quartet in C major, op. 74, No. 1, were played to the eminent satisfaction of the lovers of chamber music present. The quintet of Franck was played with a brilliance that showed the performers of it to be in sympathy with it. The excellent work of Carlo Fischer in the Rachmaninoff sonata justified the fondness his many admirers have of his playing. The simple themes of the Haydn quartet, which formed an agreeable and fitting close to the program and to the season, were doubly enjoyable after the complexities of the modern compositions that went before.

Beethoven and Wagner are the two names that stand for one of the finest programs of the Symphony Orchestra's eighth season. The symphony played Friday evening was the seventh, in A major. The orchestra achieved nothing finer in the performance of this symphony than the lovely allegretto. The soloist for Friday evening was Francis Macmillen, and well might Minneapolis' enthusiasm be roused over the playing of this young master of the violin. He played the Goldmark concerto magnificently and his big pulsating tone that seems to grow with every year sang its

way into the hearts of his hearers until they refused to let him go and recalled him again and again. Three superb Wagner numbers, "Lohengrin" Vorspiel, "Das Rheingold" finale, and "Tannhäuser" overture made up the second part of the program.

The active vocal section of the Thursday Musical met Thursday at the residence of Mrs. F. B. Long on Grove-land Terrace. National, gypsy, coxer, slumber and spring songs were considered and a paper on the subject prepared by James A. Bliss was read by Mrs. Bailie. Illustrative of the various kinds of songs were patriotic songs of Bohemia, Cuba and Styria sung by Julia Coburn. "The Gypsy Chorus" (Weber) and "Gypsy Life" (Schumann) were sung by May Williams Gunther, Grace Reed, Mrs. M. V. Farmer and Florence White Miller. Two coxer songs were given by Mrs. D. M. Weishoon. Grace Reed sang a Scotch cradle song of the seventeenth century, an Italian cradle song, "The Little Dustman," by Brahms, and "Cradle Song" by Schubert; and May Williams Gunther sang "Spring Song" (Chopin), "Now Spring Again" (Anon.) and "Springtime" (Mozart). Carrie Zumbach Bliss accompanied.

The Czerwonky String Quartet ascended another step in the ladder of success Thursday evening by way of the

of the numbers had been most thoroughly prepared and were given in a manner that reflected credit on the character of work done at this school. Nell McKenzie sang a cycle too little known, "Reminiscences of Mountain and Fjord," by Grieg. Miss McKenzie has a well schooled, resonant contralto voice and her interpretation was one of authority. Ethel Wakefield sang her Strauss and Brahms numbers very effectively. Her voice is even, clear and sweet and of good volume. Lillie Moe (contralto), pupil of Stella Spears, will sing in a benefit concert at the St. Thomas Hospital, March 7. Piano pupils of Oda Birkenhauer will give a recital the early part of this month. Wilma Anderson-Gilman gave her seventh interpretative recital Wednesday, March 1. Her subject was "Beethoven." The subject for the next recital will be "Bach, Mozart and Haydn." Alice O'Connell read both Tuesday and Wednesday of last week for the national convention of Royal Neighbors of America at their meetings at the Hotel Radisson. Helena Churchill, a pupil of Mr. and Mrs. Charles M. Holt, gave readings at Curtiss Court last Tuesday evening.

Pupils of Mr. and Mrs. Charles M. Holt will present three plays in the school hall on Thursday evening, March 9. Isabel Chase, a pupil of Carlyle Scott, will give piano numbers between the plays. Following is the full cast:

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Trixie Fleurets Marie Foley
Meta Signa Myhr

"SUNSET."

Lois Marie Foley
Joan Half Sisters Pauline Huth
Aunt Drusilla Ethel Hovenden
Lawrence Max Hampton
Azariah Stodd Harold Hawkins
Mr. Rivers Lyle Clement

Helen Carpenter, pupil of Kate M. Mork, of the Minneapolis School of Music, Oratory and Dramatic Art, appeared in a benefit concert at the West Side Commercial Club Wednesday, March 1. Mary Smith, also a pupil of Kate M. Mork, assisted in a concert at Hamel, Minn., March 5. A recital was given by piano pupils of Kate M. Mork and Margaret Gilmor Saturday afternoon, March 4, assisted by elocution pupils of Mr. and Mrs. Charles M. Holt. Those participating were: Genevieve Ketchum, Florence Zetterstrom, Laura Nummedal, Florence Blake, Della Nelson, Sylvia Anderson, Mildred Barnes, Lucille Prichard, Ruth Wightmann, Anna Costello and Florence Davies.

Wednesday evening March 15, in Y. M. C. A. Hall, Gustavus Johnson, director of the Johnson School of Music, Oratory and Dramatic Art, will give the long anticipated evening of concertos, when he will present a group of five of his artist pupils in the following program, with the accompaniment of an orchestra of thirty of the best musicians obtainable: Beethoven, op. 37, two movements; Chopin,

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quartet in E flat major by Dittersdorf and the quartet for strings by a present day Russian, Reinhold Maritzovitch Gliere. The Gliere quartet is a beautiful composition which ought to have a place on many chamber music programs. It is full of difficulties which were successfully surmounted by the Czerwonky Quartet, and such a good impression is left by the performance of the work at this last recital of the season that the series of recitals announced for next year is anticipated with much interest.

Tenie Murphy-Shehan, of the Minneapolis School of Music, Oratory and Dramatic Art, gave an interesting program before the Minneapolis Commercial Club Saturday, March 4, with Hortense Pontius at the piano. Wilma Anderson-Gilman has been engaged to give one of her interpretative recitals in St. Cloud, Minn., evening of March 10. The program for the regular weekly recital was given Saturday morning, March 4, by advanced vocal pupils of William H. Pontius and piano pupils of Carlyle Scott. All

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op. 21; Johnson, D minor, op. 25; Chaminade, Concertstück; Rubinstein, D minor, op. 70, played by the following: Hazel Rudberg, Estelle Broberg, Julius K. Johnson, Myrtle Burrows and Mabel Hoff Hansen. Nearly all are well known in local social and musical circles, and the unique event is looked forward to by a large number of friends of the young pianists.

The School of Acting of the Northwestern Conservatory is to put on Charles Rann Kennedy's "The Servant in the House," at the Shubert Theater, on Monday and Tuesday evenings, March 13 and 14, under the auspices of the State Sunshine Society. Luella Bender (reader) furnished a program for the Browning Club, of Des Moines, Ia., Friday evening, February 24, and also gave "Paola and Francesco" before the Woman's Club, of that city, on Sunday afternoon. Tuesday evening, Arthur Vogelsang, head of the vocal department, began rehearsals for "The Mikado," which is to be given at the Shubert Theater during the month of April. On Monday evening, twenty-five members of the Young Men's Christian Association interested in music met and organized a glee club, with Arthur Vogelsang as director. Frederic Fichtel, head of the piano department, is to appear as soloist at a concert of the Choral Society at Hastings, Minn., in April. On Thursday afternoon at the Student Hour, the following pupils of Florida Henault Tressel, Maud Merrill Topham, Pearl Loeffler Bexstrom, Flora Belle Carde and Gertrude Dohyng appeared in a recital: Helen Muncy, Florence Geary, Merob Tupper, Hazel Bean, Eltrym Ritchie, Marie Mayer, Margaret Craig, Esther Powers, Richard Gillfillan, Harriet Strouts, Florence Smith, Welles Gray, Madeline Freedman, Dorothy Woodward and Gray Vogelsang. The regular Faculty Hour on Saturday at eleven o'clock was taken by Fredric Karr, head of the dramatic art department, who read cuttings from "Macbeth," Mrs. Elizabeth Brown Hawkins (soprano) assisted. The Student Hour next Thursday afternoon will be a piano, vocal and dramatic recital given by pupils of Louis von Heinrich, Frederic Fichtel, Arthur Vogelsang and Fredric Karr. The regular Faculty Hour next Saturday will be taken by Prof. T. B. Giddings, supervisor of music in the Minneapolis public schools. The subject will be "Music in the Public Schools." Mrs. Leslie Hall Pinney has arranged to have her class in aesthetic dancing meet on Saturday evenings. Pupils of the expression department will give a recital at the Y. M. C. A. Auditorium, Friday evening, March 10. Those taking part are Pearl Gordon, Margharite Fisher, Margaret McCoy, Genevieve Lewis, Vera Mathewson, Nellie Cole.

MARY ALLEN.

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The Rissell Conservatory of Music in Pittsburgh was incorporated under the laws of the State of Pennsylvania in 1906. Marie Sprague, the directress, was educated in this country and Europe. Her departments are piano and voice. Adolf Rosen, of the Moscow Conservatory of Music, is head of the violin department. The assistant teachers are of high grade and everything associated with this school of music reflects exceptional artistic discernment and excellent executive ability in the management. There are many students from Pittsburgh and vicinity receiving the benefits of a thorough musical education at the Rissell Conservatory. The best families in the city send their daughters and sons there. The conservatory is at the corner of Smithfield street and Seventh avenue.



ST. PAUL, MINN., March 4, 1911.

In the Sunday afternoon program of the St. Paul Symphony Orchestra, the Russian was the predominant element. The Tschaiakowsky "Nut Cracker" suite took the place of first prominence. A touch of variety was introduced in the performance of this suite with the playing by Kajetan Attl on the piano of the part scored by Tschaiakowsky for celesta. Between two Russian pieces was the tranquil "Summer Night on the Fiord," by Schjelderup, in which paradoxical as it sounds, one can fairly hear the stillness, and the contrast was an interesting one, emphasizing distinctly the difference between the two nationalities. The greatest enthusiasm of the audience was reserved for the most familiar, and the entr'acte from "Mignon" characterized by a charming daintiness that lost nothing from Mr. Rothwell's reading had to be repeated. The soloist, Florence Huebner Dukes, a young pianist of attractive presence, won instantaneous success with the first movement of the Schytte C minor concerto, and by the time she had been recalled to play the brilliant Schutz-Evler arrangement of the "Beautiful Blue Danube," her triumph was assured. The other numbers were "March of the Midgets," from "Laurin" (Moskowsky); intermezzo (Arensky); walse and mazurka, from "Scenes de Ballet" (Glazounow).

The recital of Aurelia Wharry and the Czerwonky String Quartet at the St. Paul, on Monday evening was a highly successful event. Aurelia Wharry, who was already well and favorably known here, has never been heard to better advantage than on this occasion when, in especially fine voice, she sang two groups of songs peculiarly suited to her voice. She sings with a clear, pure tone, and her work is plainly the result of careful thought as well as thorough and systematic voice culture. Four English songs formed the second group. A point worthy of comment is Miss Wharry's regard for detail, which she observes with the attention that distinguishes the artistic from the mediocre. Kate Dousman Williams was the accompanist. This was the first appearance in St. Paul of the Czerwonky String Quartet, and its work was of such a quality that it is safe to predict that it will not be the last. The two numbers played were the Debussy quartet and Brahms' G major quintet, in which the second viola was played by Harry Levy.

That Carl Ruggles, conductor of the Winona Symphony Orchestra, has not allowed Winona to fall behind in the march of musical progress, and that its orchestra is an object of pride to the city is evident from the enthusiastic comments of the press on the concert of last week: "The Winona Symphony Orchestra presented an unusual program last evening, remarkable for its rare excellence of selections and performance. . . Carl Ruggles as conductor, again displayed his skill in arranging the program,

and his complete mastery of orchestral resources in the way the individual numbers were given." The program included "Nibelungen March" (Wagner-Mullaly), "Ballet Suite" (Délibes), and "Carmen Suite" (Bizet), besides the Bruch G minor concerto played by the concertmaster of the orchestra, Harry Albert Ross, and solo for bassoon by Henry Cunningham.

One of the pleasant institutions of the Schubert Club is the Friday studio tea, which occurs every week, and to which all the members of the club are welcome. Usually a soloist is chosen to provide the musical hour, and a member of the club acts as hostess. The hostess at the tea this week was Kate Dousman Williams, and the soloist, Alma Peterson, a young soprano with a voice of beautiful quality, who sang quite informally, accompanied by Miss Williams, and the hour provided by these young women was wholly delightful.

Two Lenten musicales are announced for March, to be given by Lewis Shawe (baritone), Guy Woodard (violin), Rosario Bourdon (cello), and Lima O'Brien (accompanist).

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